MAXIMUM ROCKNROLL

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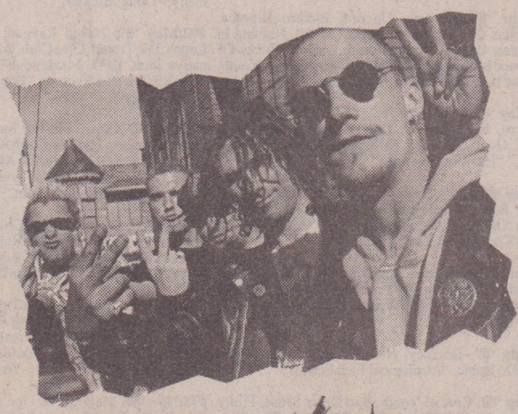

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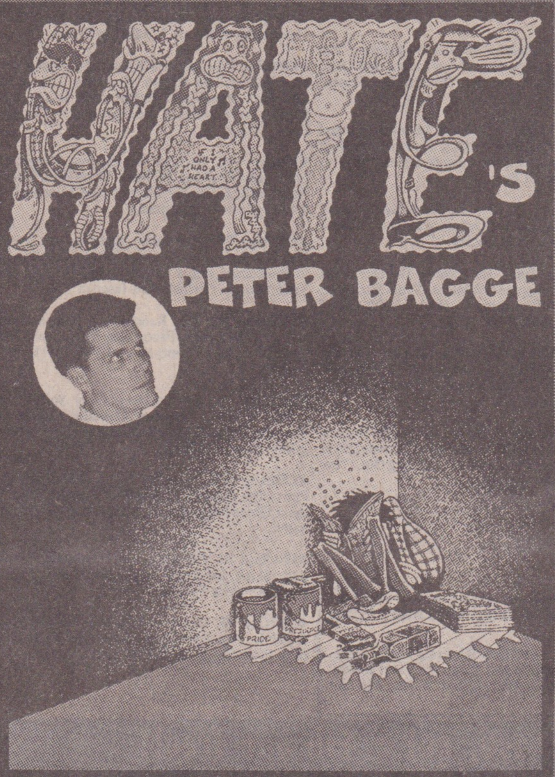

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#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#63/Aug '88. Crimpshrine, Dag Nasty, Christ On A Crutch, God, Sockeye, Mental Disturbance, Weenie Roast, Love Gods In Leisure Shirts, "Free Trade and Acid Rain," "Meese Is A Pig."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#80/Jan '90. Seein' Red, Ultraman, Instigators, Libido Boyz, Sacred Hate, Just Say No, Sugar Shack, Mark Of Cain, Born Against, Pennywise, Provocative Punk Productions, Gutwrench, Jello Biafra on 'Terminal City Ricochet'.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaboranzji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#95/Apr '91. Pegboy, Bored!, FOD, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, Ghoul Squad, Humorgod, Peaceville, "Arab Lands And The US/Iraq Situation," "Noam Chomsky," "War Resistance News."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST vs U2," "The Business Of Punk."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with George Tabb, Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History.".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken Allnite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariat, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement"

#124/Sept '93. GG Allin, The Unknown, Ruts, Crocodile Skink, Jackknife, Shitmaker, Garlic Boys, Bollweevils, "Meat People"

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

FOUND A LIMITED AMOUNT OF THE FOLLOWING ISSUES. If you order them, make sure to list alternates from the regular back issue list cuz they'll go fast. Prices will be the same as a current issue.
#9/Nov '83. Crass, Jello, Peace Punx, Clitboys, Suicidal Tendencies, Disorder, MDC, Misguided, Proletariat, White Cross, FUs. **#10/Dec '83.** Long Beach scene, Conflict, Septic Death, Bomb Squad, "From Skinhead To Godhead", RIP Minor Threat, S.C.U.M., Japan, 60's punk. **#15/July '84.** Siege, Tesco the Vinyl Junkie, Apostles, Target Video. **#17/Sept '84.** Pushead, 76& Uncertain, Civil Dissident, Chumbawamba, The State, Knockabouts, RAF Punk, Body Count, WDM.. **#18/Oct '84.** Dr Know, Chronic Disorder, Juvenile Truth, Human Being," Punk Gang Violence", Man's Hate, Crash Box, Raw Power.

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- *U.K./Europe:* Copies are $5 each/ 6 issue sub for $30.
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Back issues #43, 46-52, 55, 58-64 are $1.50 each ppd in U.S., $2 Canada & Mexico, $2.75 So America, $3.50 Europe, $4.25 Asia & Australia. Back issues 65, 67-70, 72-74, 76, 78, 80-85, 87-98, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $4.00 Europe, $5.50 Asia/Australia, $3.00 So America. Back issues 101-107, 109, 110 (pts 1&2), 111-116 are: $2.50 each ppd in U.S., $2.75 Canada/Mexico, $5.00 Europe, $4.50 South America, $7 Asia/Australia. Back issues 117-124 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

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1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $40
1/3 page square: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100

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COVER: By Tim

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IMPORTANT SUBSCRIPTION & DISTRIBUTION INFO FOR UK & EUROPE

Beginning with issue #121, MRR closed out its London office. Already existing subscriptions will be honored and sent out from the US, and all new subscriptions or renewals should be sent into the US address (Please note: all subs should be paid for in US dollars or checks should be drawn on banks that have a US office). For subscription rates, look just to your left here to see the proper amount. We thought it would be slighly higher, but found it possible to do it at the same rate as before and you should receive your issues a week or so quicker this way. European distributors should contact Mordam Records in San Francisco for details on costs, as Southern will no longer be doing that job. The Mordam phone is (1) 415-575-1970 and fax is (1) 415-575-1977. Much thanks to Kent Jolly for all her years of handling the UK/European office!!!

WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 - 1/2 inch disk, as long as you tell us if it's Mac or IBM (and what word processing program it's in). We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

What's the Scoop is not a silly, trivial thing. We very much want to know what people in your town think about all manner of stupid questions. You need to tape them, photograph them, and then transcribe it. If you loosen up a bit, you'll have fun.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold, Paula Hirsch, Radley Hirsch, Kenny Kaos, Ken Sanderson, Alisa Schulman, Jon Von, Last Will

CFLR	Sudbury, Ont
106.7 Cable	Thursday 6PM
CFMU	Hamilton, Ont
93.3FM	Monday 11:59 PM
CHRY	No York, Ont
105.5FM	Wednesday 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Wednesday midnight
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WMPG	Portland, ME
90.9FM	call station
WPTS	Pittsburgh, PA
98.5FM	Saturday 11PM
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sunday 3:30PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4YOU	Rockhampton, Australia
98.5FM	Monday 2AM
4ZZZ	Fortitude Vly, Australia
102.1FM	Sat noon

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

FRANCISCO ALEGRIA
- CHOKEHOLD-Prison Of Hope-LP
- BREAKAWAY-EP
- FUNCTION-EP/JACKHAMMER-EP
- NEXT STEP UP-Heavy-LP
- STATUE-Filter The Infection-LP
- STANDPOINT-CD
- INSIDE OUT-reunion show
- PROCESS-World Of Fire-LP
- LOS CRUDOS/HUASIPUNGO-split EP
- BLACK TRAIN JACK-No Remorse-LP

JEFF BALE
- POP-O-PIES-In Frisco-45
- ANOTHER MAN'S POISON-Spit-45
- SUPERKOOLS-Love Turns Grey-45
- DEVIL DOGS-Saturday Night Fever-LP
- SINISTER SIX-Pain In My Head-45
- PUBLIC TOYS-Anti Alkoholiker-EP
- IMPATIENT YOUTH-I'm Going To Explode-EP
- LAZY COWGIRLS-Another Long Goodbye-10"
- REFUZORS-I Think I Lost My Faith-45
- PLEASURE FUCKERS-Supper-CD

SUZANNE BARTCHY
- TIGER TRAP-live
- ALL YOU CAN EAT-live
- LOS CRUDOS/HUASIPUNGO-split EP
- LAZYBOYS-live
- ZIPGUN-Killer's Choice-EP
- HUMPERS-live
- HOLE-Gutless-EP
- L7-Gyne Lo Mein-45
- ELMER-live
- NAPALM DEATH-Nazi Punks Fuck Off-45

CHRIS DODGE
- MR BUNGLE-The Stroke-EP
- ENTOMBED-Wolverine Blues-CD
- LESS MISERABLES-EP
- F.O.D.-Schneller-CD/RF7-CD
- SUPER DIAMOND-live
- DEFORMED CONSCIENCE/SCOURGE-split EP
- GRIEF-live/LOS CRUDOS-live
- STAN RIDGWAY-live.
- FUMES-Knock Out The Axis-LP
- Going To Extremes=book

JOE DONOHOE
- DEVIL DOGS-Saturday Night Fever-LP
- Answer Me-#3-zine
- DEFORMED CONSCIENCE/SCOURGE-split EP
- ERASE TODAY-The Economic Prison-LP
- BLACK JACK TRAIN-No Reward-LP
- PLEASURE FUCKERS-Snakebite-45
- SEERSUCKER-Smokestack-45
- IMPATIENT YOUTH-I'm Going To Explode-45
- PAVEMENT-Stray Slack-LP
- GIRLS AGAINST BOYS-Venus Luxure No 1 Baby-LP

LALI DONOVAN
- PIST-Destroy Society-EP
- LOS CRUDOS-live
- BIG BOYS-Skinny N Fat Elvis-CDs
- PHALLOCRACY-10"
- SEDITION-LP/RINGWORM-LP
- RATTUS-1st 4-CD
- LOS CRUDOS/HUASIPUNGO-split EP
- V/A-Revive Us Again-EP
- CHICKENHEAD-EP
- ACID RAIN DANCE-LP

KARIN GEMBUS
- UNWOUND-Fake Train-LP & live
- DEFORMED CONSCIENCE/SCOURGE-split EP
- BEEKEEPER-EP/CRANE-EP
- JAWBREAKER/CRIMPSHRINE-split EP
- SLANT 6/CUPID CAR CLUB-live
- ICONOCLAST-Groundlessness of Belief-EP
- EXEDRA-#4-zine/Fenceclimber-zine
- GAUGE-Soothe-LP
- HEROIN-12"/LOS CRUDOS-live
- LOS CRUDOS/HUASIPUNGO-split EP

WALTER GLASER
- V/A-Music For The Proletariat-CD
- BIG CHIEF-Mack Ave Skullgame-LP
- FUGAZI-Word-EP
- WADE-Barely Human-EP
- SEVERIN-Waste Of Time-EP
- TSUNAMI-live
- GUZZARD-Glued-EP
- SUDDENLY TAMMY-CD
- CATERPILLAR-Velvet Ears-EP
- SMALL FACTORY/TSUNAMI-split 45

MICHELLE HAUNOLD
- PUBLIC TOYS-Anti Alkoholiker-EP
- ZEKE-West Seattle Acid Party-EP
- MARIONETTES-Tick Tack-EP
- FUMES-Knock Out The Axis-LP
- KENT 3-Chromies-EP/FRIGGS-Bad Word-EP
- POP-O-PIES-In Frisco-45/LAZY COWGIRLS-10"
- FUCK BOYZ-Vs The Hawaiian Mafia-EP
- IMPATIENT YOUTH-I'm Going To Explode-45
- DEVIL DOGS-Saturday Night Fever-LP
- REFUZORS-Think I Lost...-45/SINISTER SIX-Pain-EP

MICK KRASH
- LOS CRUDOS-live
- LIFETIME-Background-LP
- GAUGE-Soothe-LP
- Girlfriend-#5-zine
- STATUE-Filter The Infection-LP
- ICONOCLAST-Groundlessness-EP
- DRIFTWOOD-EP
- HEROIN-12"
- DAMITOL-My Pal Chew Toy-EP
- LOS CRUDOS/HUASIPUNGO-split EP

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release.

RAY LUJAN

ZOINKS-Dump-Eye-EP	49 REASONS-Midnite Snacks-EP
SLANT 6-live	LOS CRUDOS-live
HELLBENDER-Couch-45	Ff-I'm Happy-45
HUMPERS-live	FRUMPIES-Babies And Bunnies-45
POLITICAL ASYLUM-How The West Was Won-10"	SAMIAM-live/J CHURCH-live

TIMOJHEN MARK

DROP DEAD/CROSSED OUT/LOS CRUDOS-live	SPARKMARKER-live
RATTUS-CD/RINGWORM-LP	BIG BOYS-both CDs
PHALLOCRACY-10"	Answer Me-#3-zine
CHOKEHOLD-Prison Of Hope-LP	V/A-Revive Us Again-EP
GERMS-Cruising-EP	LOS CRUDOS/HUASIPUNGO-split EP

DEVON MORF

DROP DEAD/LOS CRUDOS-live	FACE VALUE-live
QUINCY PUNX-live	SUMMERS EVE/SMALL-live
JOHN HENRY WEST/GOMEZ-live	HELLBENDER/M.I.J.-live
NOT SO HAPPY/LAZY SUSAN-live	SCHLEPROCK/TBA-live
Answer Me-#3-zine	FUCK BOYZ-Vs The Hawaiian Mafia-EP

SMELLY MUSTAFA

MYRA MANES-I'm Into Death-LP	SUPERKOOLS-both EPs
CUPID CAR CLUB-EP	POLITICAL ASYLUM-How The West Was Won-10"
SUPERCONDUCTOR-Hit Songs For Chicks-LP	STAR SPANGLED BASTARDS-EP
NIBLICK HENBANE-Land Of The Brave-EP	CUPID CAR CLUB-live
SAD PYGMY-Sometimes Nightmares-EP	PSYCHO-Mass Consumption-EP

NEIL NORDSTROM

ACID RAIN DANCE-Melting Resistance-LP	AGATHOCLES-Cliche-LP
LOS CRUDOS/HUASIPUNGO-split EP	EISENVATER-CD
DOOM-The Greatest Invention-CD	CHOKEHOLD-Prison Of Hope-LP
JACK WITH KILLER-Mr Neil Can't Say-TP	NEUTHRONE-EP
DECAYED-The Seven Seals-EP	MANUMISSION-EP

OWEN PEERY

STATUE-Filter The Infection-12"	LIFETIME-Background-LP
BLOWUP KIT/DONORA-split EP	UNDERTOW/SPARKMARKER/FARSIDE-live
TURNKEY-King Mark-EP	FUNCTION-Trapped-EP/DAMITOL-EP
ICONOCLAST-Groundlessness-EP	GAUGE-Soothe-LP
SHOTMARKER-EP	STIFF LIFE-live

BRUCE ROEHRS

DEVIL DOGS-Saturday Night Fever-LP	DUMMIES-Rock'n'Roll 2000-45
RIP-OFFS-live/HUMPERS-live-EP	PLEASURE FUCKERS-Snakebite-45
REFUZORS-Think I Lost My Faith-45	NIBLICK HENBANE-Land Of The Brave-EP
GERMS-Cruising-EP/PUBLIC TOYS-EP	V/A-Your Invitation To Suicide-2xEP
V/A-Revolutie?-EP/ZIPGUN-Killer's Choice-EP	OXBLOOD-Under The Boot-EP

KEN SANDERSON

V/A-Revive Us Again-EP	DEFORMED CONSCIENCE/SCOURGE-split EP
V/A-Music For The Proletariet-CD	BIG BOYS-Fat N Skinny Elvis-CDs
GODLESS-LP/UNWOUND-LP	LOS CRUDOS/HUASIPUNGO-split EP
CUPID CAR CLUB-EP/UNTAMED YOUTH-live	U.F.O. OR DIE-CD
FUMES-Knock Out The Axis-LP	RATTUS-1st 4-CD/CHICKENHEAD-EP

JON VON

DEVIL DOGS-Saturday Night Fever-LP	LAZY COWGIRLS-Another Long Goodbye-10"
COSMIC PSYCHOS-Palomino Pizza-LP	PLEASURE FUCKERS-Snakebite-45
FRIGGS-Bad Word-45	DUMMIES-Rock N Roll 2000-45
SUPERKOOLS-In My Way-45	KENT 3-CHROMIES-EP
LEGAL WEAPON-World Is Flat-EP	APEMEN/MONO MEN-split 45

TIM YOHANNAN

CHROME CRANKS-Way Out Lover-45	IMPATIENT YOUTH-I'm Going To Explode-EP
LOS CRUDOS/HUASIPUNGO-split EP	NUNS-Live At Mabuhay Gardens-LP
DEVIL DOGS-Saturday Night Fever-LP	SUBURBAN PROPAIN-Emo Phillips Core-2xEP
FUMES-Knock Out The Axis-LP	SUBWAY ARTS-Una Definizione Perversa-LP
GERMS-Cruising-EP	V/A-Fuck Rush Limbaugh-EP

ZINE SHITWORKERS

Francisco Alegria, Matt Average, Jeff Bale, Suzanne Bartchy, Michelle Belacic, Jerry Booth, Kim Carlyle, Mel Cheplowitz, Carrie Crawford, Paul Curran, Chris Dodge, Joe Donohoe, Lali Donovan, Gardner Fusuhara, Karin Gembus, Walter Glaser, Katja Gussmann, Lance Hahn, Harald Hartmann, Michelle Haunold, David Hayes, Ayn Imperato, George Impulse, Matt James, Judge, Jux, Mick Krash, Missy LaVallee, Michael Lucas, Ray Lujan, Mike Macniel, Timojhen Mark, Kim McGee, Mike Millett, Devon Morf, Neil Nordstrom, Katy Odell, Owen Peery, Natasha Riggins, Bruce Roehrs, Nick Rubenstein, Ken Sanderson, Harry Sherrill, Steve Spinali, Dave Stevenson, Jim Tracy, Souzhe Vogts, Eric Wilson, Winni Wintermeyer, Matt Wobensmith, Josh Wormley, Jeff Yih, Tim Yohannan, Sarah Zimmerman

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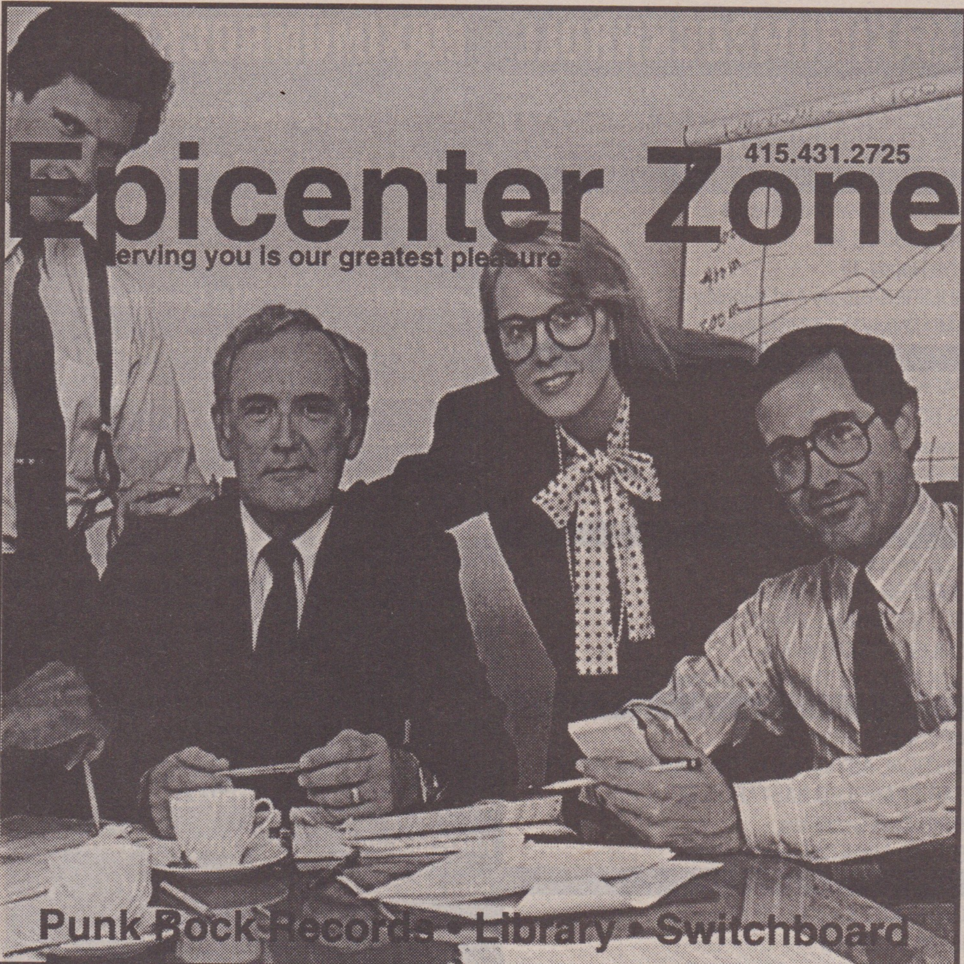

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...the all-ages, volunteer-run, non-profit club in Berkeley, California

*Sun., Sept. 19, 5pm; **the Offspring**, TBA
*Sept. 25; **Ill Repute**, Bad Smaritans, Johnny Peebucks & the Swingin' Udders, Trench, Crutch
*Oct. 1; **Monsula**, Indian Summer, performance art, TBA
*Oct. 9; **Spitboy** (back from hiatus), Man Is the Bastard, Universal Order of Armageddon, Queen Mab
*Sun., Oct. 10, 5pm; **Phleg Camp**, Pot Valiant, Pivot, TBA
*Oct. 16; **Rancid**, the Queers, the Parasites, the Rip-Offs (Jon Von & ex Super Charger)
*Nov. 5; **Voo Doo Glow Skulls**, TBA
*Nov. 6; **Tilt** (back from tour), Lazy Boy (OR), TBA
<Sept. 17, 18 & 24, and Oct. 2, 8, 15, 22, 23, & 30; TBA>

As you can see, we are in the midst of a booking crisis, so you touring bands should please call us, rather then those money-grubbing bars.

No alcohol. Shows are $5 w/membership ($3/year). At the corner of 8th & Gilman; take the 9 bus from Berk. BART or the Gilman exit off I-80. Membership meetings are every 1st and 3rd Saturday of the month at 5pm. Show info; 510.525.9926. Booking; 510.524.8180.

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THE SCHLONG CD WILL COME OUT IN [redacted] OCTOBER ON:
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DBL LP COMP $8
with: captainninesandtheknickerbockertrio elmer threefingerspread twentythreemore minutes bananas nar lizards kruptedpeasant farmerz hornymormons mothermayi sluggo guano plaidretina falsesacrament glass babbleradio naturalcause sarabellum buzzoven econochrist logicalnonsense grimple raooul royalscam poundedclown voodooglowskulls seapigs schlong motherload grups loshuevos yahwehs mistake lazyboy pinheadgunpowder.

19. **FALSE SACRAMENT**
'PARADIGM' 7" $3

18. **PLAID RETINA**
'DEAD END MIND' 10 SONG CD $6
(INCLUDES 'THE SPARK' 7")

17. **SEA PIGS**
'FREAKTARD' 7 SONG 7" $3

16. **LOGICAL NONSENSE**
'DEADTIME' LP $6

40. PLAID RETINA 'THE SPARK' 3 SONG 7" $3
38. POUNDED CLOWN & HORNY MORMONS SPLIT LP $6
37. SCHLONG & FALSE SACRAMENT SPLIT 10" $5
35. SCHLONG 'WAXY YELLOW BUILDUP' LP $6
15. 23 MORE MINUTES & LOGICAL NONSENSE SPLIT LP $5
13. PLAID RETINA 'MIND TRACING ...' LP $5
10. 23 MORE MINUTES 'A PLACE TO GO' 7" $3
08. ECONOCHRIST 'RUINATION' LP $6

New releases coming out in [illegible] on OUTPUNK:

*1 God Is My Co-Pilot "Straight Not" LP / CA / CD

*2 Fifth Column / God Is My Co-Pilot split 7"

*3 Hyperdrive Kittens "RocknRoll Drag Queen" 7"

OUTPUNK / POB 170501 / San Francisco, CA 94117

QUEER PUNK

PANSY DIVISION

OCTOBER 1993 live shows

3	KANSAS CITY	Rhumba Box *
4	ST. LOUIS	Wabash Cafe *
5	MACOMB, IL	W.ILL. Univ.*
6	CHAMPAIGN	Blind Pig
7	CHICAGO	Czar Bar
8	LEXINGTON, KY	Virtual Gallery *
9	HUNTINGTON, WV	Marshall Univ.*
10	OBERLIN, OH	Oberlin College *
11	STORRS, CT	Univ. of Conn. *
12	PROVIDENCE	AS 220 *
13	BOSTON	
14	PHILADELPHIA	Khyber Pass
15	HOBOKEN, NJ	Maxwell's
16	NEW YORK CITY	ABC No Rio * (afternoon show)
17	BALTIMORE	The Rev
18	NORFOLK, VA	Kings Head Inn
19	COLUMBIA, SC	Nicky D's
20	ATLANTA, GA	Dark Horse
21	AUSTIN, TX	Emo's **
22	HOUSTON	Catal Huyuk *

*all ages show **18 & Over

Artist	Title	Format/Country	Price	Label
A-Bones	Here They Come	7"	2.60	Estrus
Affirmative Action	Escape	LP	7.60	Rainforest
Arsedestroyer/Confusion		7"EP (Swed/Col)	3.00	
Atomic 61	Complimentary Buckskin Holder	7"	2.75	Intellectual
Big Boys	The Fat Elvis	Cass/CD	7.75/10.05	Touch &Go
Big Boys	The Skinny Elvis	Cass/CD	7.75/10.05	Touch &Go
Blowout Kit/Donora	split	7"	2.30	
Bollweevils	Ripple	7"EP	1.95	Underdog
Born Against/Universal	Order of Armaggedon	7"EP	2.70	Gravity
Breakaway	Breakaway	7"EP	2.30	Consequen.
Budellam Nascuts	Per Ser Carn D'Olla	LP (Spain)	3.00	Macaco
Charred Remains (aka M.I.T.B.)	Sum of Men	LP	4.70	Vermiform
Circus Lupus	Solid Brass	LP/CD	6.15/8.10	Dischord
Crash	July 1993 issue	print	0.6	Scribble Ult.
Damitol	Damitol	7"EP	2.30	Discontent
Dead and Gone	Dead and Gone	cassette	2.60	
Dead Tree	Dead Tree	7"EP	2.60	Theologian
Demise	The Essence of Shit	7"EP	2.30	Discontent
Disorder/Mushroom Attack		CD (UK/Holland)	8.55	Desparate
D.O.A.	Greatest Shits	LP+7"	5.00	QQRYQ
Dog Faced Hermans	Hum Of Life	LP/CD(Holl.)	8.50/9.10	Konkurrel
Drop Dead/Rupture	split	8"	3.60	HCR
Econochrist	Trained to Serve	LP	4.80	Vermiform
ego. [aka (ego.)]	Es Kommt Von Selbst	7"EP	3.00	Spitbrother
Exhale	Itching, Burning,Irritation	7"EP	2.30	Sunney Sin.
F.Y.P	Coolies	7"EP	2.60	Theologain
F.Y.P.	My Neighbors are Stupid	7"EP	2.85	K
Face Down	War of Survival	7"EP	2.60	Perspective
Failure Face	Failure Face	7"EP	2.35	Burrito
False Sacrament	Paradigm	7"	2.30	Very Small
Filth/Submachine	split	7"EP	1.95	Rust
For Love Not Lisa	Softhand	7"	2.60	Theologian
Free Kitten	Oh Bondage Up Yours	7"	3.60	
Frumpies	Babies and Bunnies	7' EP	2.30	
Fumes	Knock Out the Axis	LP/CD	5.60/7.80	Empty
Geko	Join My Pretty World	CD	8.45	Open
Geko	Probing the Gash...	7"EP	1.95	Open
General Fools/Shit Kit	split	7"EP (Canada)	3.00	Poussin
Headtrama	Sacred Space	7"	2.60	Theologian
Heavenly	So Little Deserved	7" (UK)	2.90	Sarah
Heresy	Live At Leeds	7" (UK)	2.35	Open
Heroin	Heroin	12" EP	4.70	Gravity/Ver
Iconoclast	Groundlessness of Belief	7"EP	2.05	Ebullition
Ill Repute	Big Rusty Balls	LP/CD	5.60/7.80	Dr. Strange
John Henry West		7"EP	2.60	Gravity
John's Black Dirt	Heavy Head	7"	2.70	Project A B.
Kingdom Scum	Golden Asshole Legacy	LP	6.50	Eerie Mat.
Lazy Cowgirls	Another Long Goodbye	10"EP	5.10	SFTRI
Leatherface	Minx	LP/CD (UK)	9.05/13.85	Roughneck
Less Miserables	Love is Insanity	7"EP	2.60	Travolta R.
Love, Truth, and Honesty	2/92 - 8/92	7"EP (Belgium)	2.65	Machination
Manumission	Manumission	7"EP	2.05	Ebullition
Mecca Normal	Echo/Fan of Sparks	7"	2.75	Jettison
Medicine Man	C'ead Mile Failte	7"EP	2.30	Thrashing
Naked Aggression	Naked Aggression	10"EP	6.50	Neighborh'd
New Bomb Turks	Trying to Get By	7"	2.60	Sympathy
No Use for a Name	The Daily Grind	LP/CD	4.55/7.80	Fat Wreck
Offenders	I Hate Myself	"7—	2	Rabid
Oiler/Bakamono	split	7"	2.60	Theologian
Old Man	Middle Ground/Lace	7"	3.00	Top Drawer
Picasso Trigger	Valentine/Calling God	7"	2.75	Jettison
Political Asylum	How The West Was Won	10"EP (Scotland)	4.90	Allied
Propagandhi	How to Clean Everything	LP/CD (Can.)	5.55/9.45	Fat Wreck
Quincy Punx	(ME)	7"EP	2.30	THD
Ramleh	Eightball Corner Pocket	7" (UK)	2.60	
Redd Kross	2,500 Fans Can't Be Wrong	10"EP	5.10	
Rights Reserved/Assfactor 4		7"EP	2.60	Fallen Squi.
Rorschach	Close Your Eyes & See Death	Cass.	3.15	Como Caca
Rubber Sole	Working Class John	7"	2.60	Rubber Sol.
Scream	Fumble	LP/CD	6.15/9.40	Dischord
Scream	Still Screaming +	CD	9.40	Dischord
Self Help Mantra	Self Help Mantra	7"	1.95	Underdog
Shotmaker	Shotmaker	7"EP (Canada)	2.40	Manticore
Sixty Seven (67)	Bright Black	7"	2.95	Southern
Slug	Hambone City	7"	2.60	
Spitboy	True Self Revealed	LP	4.40	Ebullition
Steel Wool	Simple Men Who Like...Hands	LP/CD	5.60/7.80	Empty
Stillmotion	Stillmotion	7"	2.60	Word of Mou.
Subhumans	29:29 Split Vision	CD (UK)	9.00	Bluurg!
Subhumans	The Day the Country Died	CD (UK)	9.45	Bluurg!
Subhumans	EP/LP	CD (UK)	9.00	Bluurg!
Subhumans	Time Flies/Rats	CD (UK)	9.00	Bluurg!
Suburban Propain		2x7"	3.90	Asst. Prkchp
Sugar Britches	Bachelor Man	7"	2.60	Theologian
Superconductor	Hit Songs for Girls	LP/CD (Can.)	5.55/9.45	Boner
Superkools	In My Way	7"	2.60	Word of M.
Swiz	STCEJER	7"	2.30	THD
Understand	Understand	7" (UK)	3.00	AWA
V/A	Bllllleeeaaauurrrgghhh!	7" EP (Int'l)	2.60	Slap A Ham
V/A	God's Chosen People	LP	5.00	Old Glory
V/A	Music for the Proletariat	CD (Int'l)	7.80	Allied
V/A	Revive Us Again	7" EP (Int'l)	2.65	Machination
V/A	Son of Billeeeargghl	7" EP (Int'l)	2.60	Slap A Ham
V/A	Three Twelve Ninety Three	7" EP	2.05	Ebullition
V/A	Wade-Free Vancouver	CD (Canada)	6.60	
V/A	We Love You!	7" EP (Int'l)	2.70	Diesel
V/A	Which World!	7" EP (France)	2.40	Hollow
Velocity Girl	My Forgotten Favorite	7"	2.70	Slumberland
Verbal Assault	Exit	10"EP	6.20	Dekonkurrel
Versus	Let's Electrify	CD	7.50	Remora
Voorhees	Violent...	7"EP (UK)	3.00	AWA
Wat Tyler	Sexless	7"EP (UK)	3.35	Damaged
Zeni Geva	Disgraceland	7" (Japan)	2.50	

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Abrupt Lane Edge	#2	print	.50	2 oz.
Aimless	#3	print	.25	3 oz.
Armed With Anger	#3	print (UK)	1.00	2 oz.
Attitude Problem	#14	print	1.00	3 oz.
Backdrop Painter	#2 or #3	print	(each) .15	1 oz.
Bright, Susie	Susie Sexpert's Lesbian Sex World	Book	6.10	8 oz.
Brighton, Maurice	The Irrational In Politics	Book	3.75	4 oz.
Bule, C. & Swanson, J.	American Heretic's Dictionary	Book	4.95	6 oz.
Chapkis, Wendy	Beauty Secrets	Book	7.30	11 oz.
Chomsky, N. & H., E.	Washington Connection&3rd World Fascism		10.10	22 oz.
Churchill W. & Vander., J.	Agents of Rrpression	Book	9.60	30 oz.
City Lights Reveiw #5	War After War	Book	7.50	16 oz.
Cometbus	#30	print	.52	3 oz.
Covert Action	#45	Magazine	3.60	6 oz.
Eastern Orthodox Threat	Letter E	print	.15	2 oz.
Ecologist, the	Whose Comon Future?	Book (UK)	9.00	10 oz.
Grind	#4	print	1.00	4 oz.
High On Propaganda Til I Die	#3	print	.50	2 oz.
Hothead Paisan	#X	print	2.10	1 oz.
Indecision	#4	print	1.50	5 oz.
Lead N. & Hunter B.	The Midwife's Tale	Book	12.45	11 oz.
Libido	Vol. 5 #3 Summer 1993	Book	4.50	5 oz.
Lies of Our Times	July-August 1993	Magazine	2.10	3 oz.
Madworld Survival Guide	Spring 93	print	.90	3 oz.
Manumission	#4	print	.50	5 oz.
Monkeyshine	#2	print	.25	2 oz.
Moo Cow	#8	print	.30	3 oz.
NACLA	Report on the Americas Vol. 17 No. 1	Magazine	2.70	4 oz.
Natalie, Andrea	The Night Audrey's Vibrator Spoke		5.50	8 oz.
No Shirt No Shoes No Service	#3	print	.65	2 oz.
Notes From the Lighthouse	#7	print	1.00	4 oz.
Our Noise	#2 or #3	print	(each) 2.00	3 oz.
Pants That Don't Fit	#3	print	.25	2 oz.
Philthadelphia		print	.90	5 oz.
Player (Dead Air)		print	.50	3 oz.
Radical Philosophy	#64	Magazine	4.50	7 oz.
Rotten Fruit	#20	print	1.50	3 oz.
Ruckus	#4	print	.30	2 oz.
Shithappy	#3	print	1.25	2 oz.
Skalicious	#2	print	.80	3 oz.
Smoke & Mirrors	#1	print (Canada)	.20	1 oz.
Snak Fud	#6	print	.70	2 oz.
Social Anarchism	#18	print	1.95	6 oz.
Sparkly Kitty Stickers	#3	print	1.00	2 oz.
Storm Warning	#26	print	1.40	1 oz.
Struggle Biscuit	#1	print (Canada)	.25	1 oz.
Sly Zine	#13	print	.25	1 oz.
Taking Care of Business		pamphlet	2.65	2 oz.
Teen Fag	#1	print	1.20	3 oz.
The Phoenix	#1	print	.25	2 oz.
Under the Volcano	#15	print	.50	2 oz.
Understanding & Preventing AIDS	A Book for Everyone		2.35	2 oz.
Vagabond	#1	Book	6.10	11 oz.
Vox Canis	#7 Death	print	2.00	3 oz.
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Sunday	19th	**City Gardens**, Trenton, New Jersey
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Wednesday	29th	**Dinos**, Little Rock, Arkansas
Thursday	30th	**The Orbit Room**, Dallas, Texas
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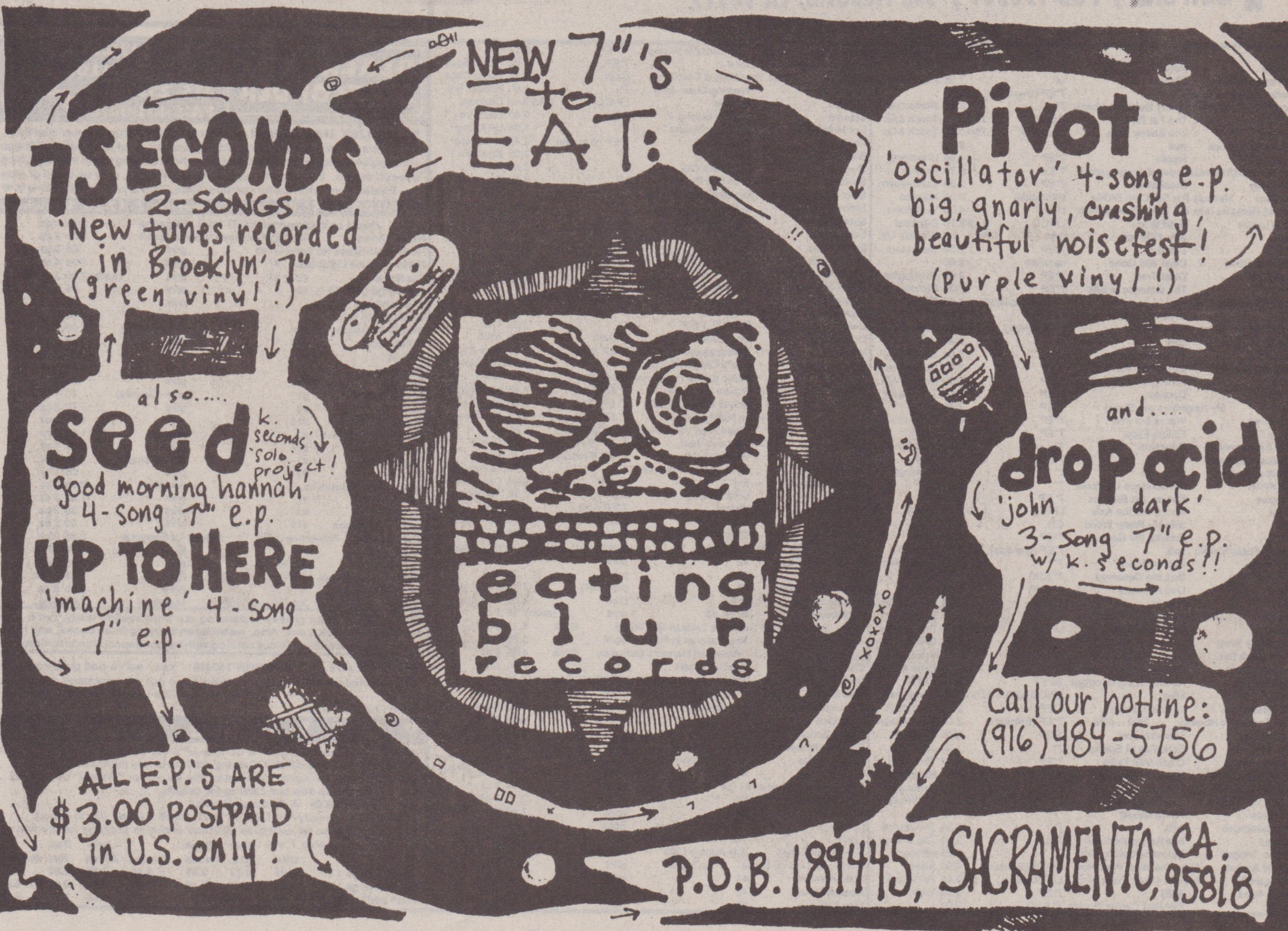

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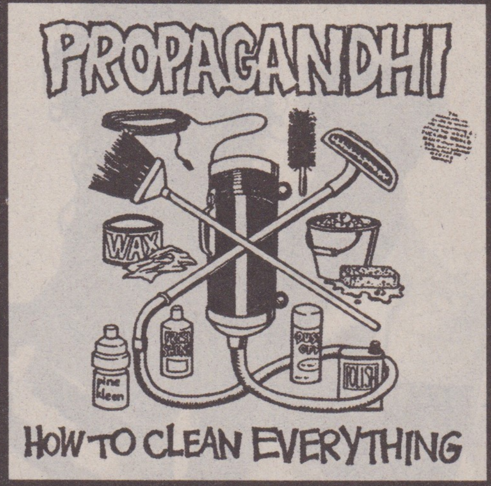

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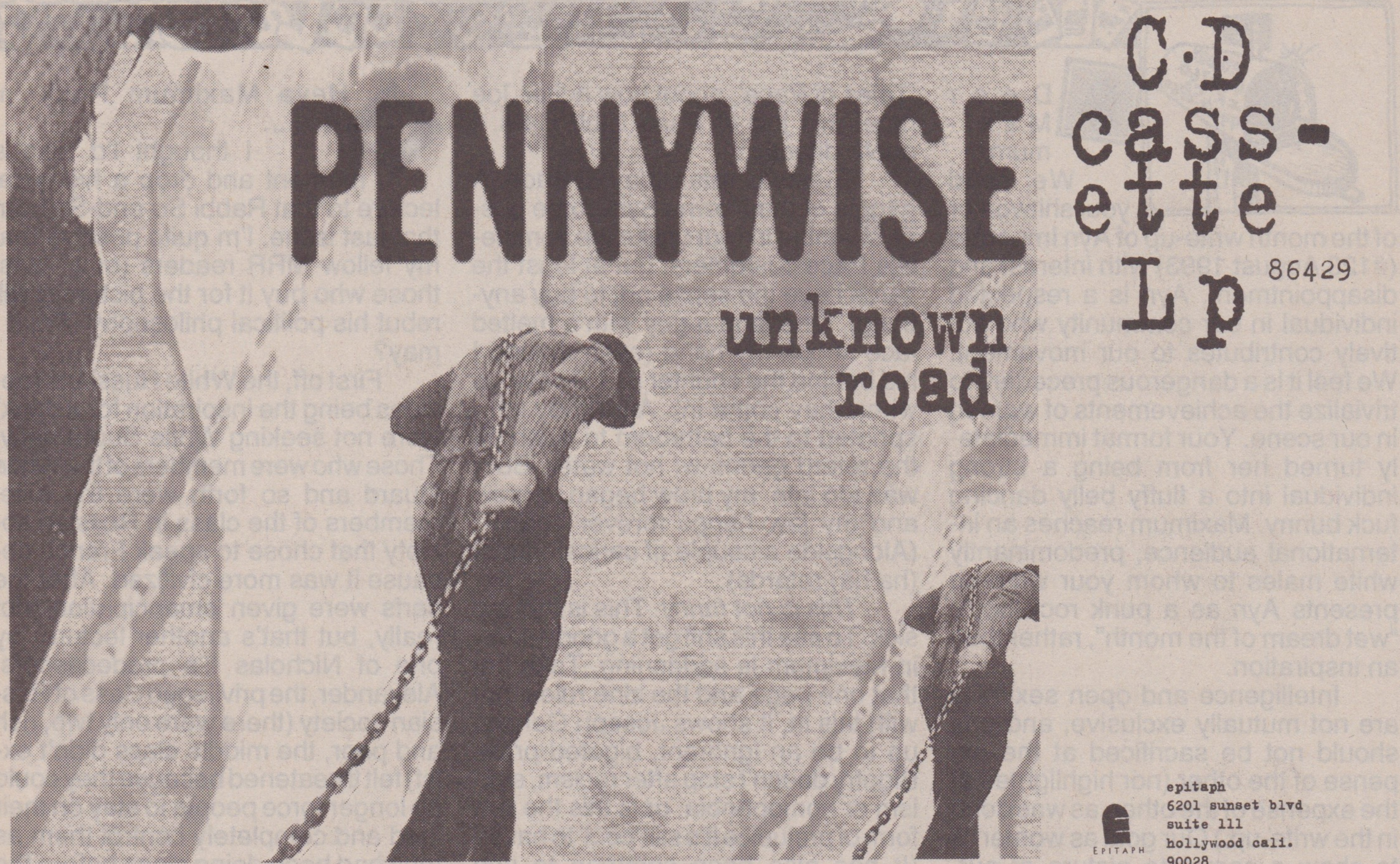

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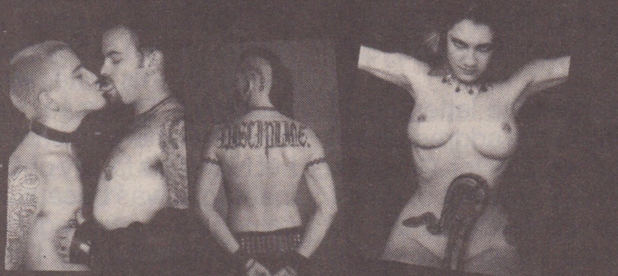

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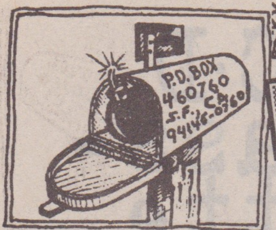
Letters



A Dear Maximum,

We read your shitworker of the month write-up of Ayn Imperato (#123 August 1993) with interest and disappointment. Ayn is a respected individual in our community who actively contributes to our movement. We feel it is a dangerous precedent to trivialize the achievements of women in our scene. Your format immediately turned her from being a strong individual into a fluffy belly dancing fuck bunny. Maximum reaches an international audience, predominantly white males to whom your write-up presents Ayn as a punk rock boy's "wet dream of the month", rather than an inspiration.

Intelligence and open sexuality are not mutually exclusive, and one should not be sacrificed at the expense of the other (nor highlighted at the expense of the other, as was done in the write-up.) Our goal as women is to show a complete picture of ourselves as human beings, not as stereotypes on *someone else's terms!*

If you are going to be an "alternative" magazine, as you claim, then be a *real* alternative, not fucking Sassy Magazine.

So, you can suck our collective left one(s),
Miriam W., Mimi N., Sarah Z., Kirsten B., Rachel S., Fawn G., Anna C., Daphne B., Sonia J., Marike S.

Dear collective left ones,

Most around here would agree with your criticism and are plenty pissed. The decision to run this was made by a group (2 women & 2 men), and was written by a woman. Go figure. Tim

B Dear Suzanne,

This is regarding your review of *No Longer A Fanzine* in ish 121. You're right, for the most part this is a rad 'zine, my friend Mary-Jane and I were enjoying it very much- it was 'anti' all the right things if you know what I mean the editor was so angry at homophobia, religious nuts, cigarette smoking, etc etc...fitting topics for today's punk. Even Green Day came in for some criticism. Then we came to the article 'Tales of Pace', about how editor Joe hates his job at Pace Club Cars. I quote directly...

"Friday is retard day at Pace. A gaggle of the Downs Syndrome posse shamble in (not unlike the zombie-like Pace customers, but at least the 'tards have the sense not to buy anything). One time a guy with a melted face shook my hand (even though I hid behind the counter as I always do when they come in). After they left I sprinted to the bathroom to wash off the retard germs w/ hot water. But I was too late: my brow began to grow and my jaw hangs forever agape." (Alongside a couple of caricatures of (ha ha) retards).

This is not funny. This is fucking sick. To see this shit get a good review in Maximum is saddening. Take out that one page and the zine rules, but with this in, it shows Joseph Gervasi up to be an ignorant, bigoted prick. Bigotry doesn't stop after racism, sexism or homophobia, or is this the last form of prejudice it's still 'cool' to have? (It has also been common to see bands reviewed in MRR with such adjectives as 'retardo-rock' or 'tard-core').

I know you get a ton of zines to review, and it would be impossible to read every column inch of each one, so I don't blame you personally. It would be cool however if you could print this letter or some sort of retraction so people know what they're buying. I'm not urging a PC-style clampdown on people's language, just saying that if someone is anti-racism, homophobia and sexism they ought to be able to make the connection and be against *all* bigotry, you know, a bit of consistency. Unless, of course, they're only interested in wearing badges to show they're aware of the cool issues. Anyway, that's all. Thanks for your time.
Allan McNaughton/ Feeble Records/ 186 Kingsheath Ave/ Glasgow G73 2DE/ UK

PS: If you print the letter, could you also print this - the address listed in *Book Your Own Life* for Glasgow Music Collective is now out of date - mail sent there will reach us but it'll take longer. Use either the above address or c/o Jer/ 11 Holyrood Crescent/ Glasgow G20 6HJ/ UK. Thanks a lot.

C Heya Maximum Rock 'n' Roll....

I thought I'd take a moment and drop a historical lecture to that Rabbi So-and-So from that last issue. I'm quite positive that my fellow MRR readers (or at least those who buy it for the pictures) will rebut his political philosophy. So, if I may?

First off, the White Russians (besides being the inspiration for a drink) were not seeking White Supremacy. Those who were members of the White Guard and so forth were the elite, members of the class in Russian society that chose to speak French because it was more civilized. After the serfs were given emancipation (not really, but that's another lecture) by one of Nicholas II's predecessors, Alexander, the privileged class of Russian society (there were only two, rich and poor, the middle class didn't exist) felt threatened because they could no longer force people to stay on their land and completely control them as they had been doing since before the Romanovs came to power. So, the rich became the White Power, not because they were fighting for White Supremacy but because the royal colors were white and gold, attempting to preserve their way of life.

Czar Nicholas II did not die because he stood up for his White Sovereignty as you say. He died because after abdicating his throne to the then Menshevik/Bolshevik party and Provisional Government he was useless. He plunged Russia into World War I, a country that was slaughtered because her troops didn't have the weapons, food, clothing or desire to fight a battle to bail out Nicholas II's cousin. When thousands of Russian troops deserted "voting with their feet" as Lenin puts it, the anti-czarist parties suddenly had the support they needed. Nicholas 's great problem was that he played at being a leader, dominated by his wife, Alexandra and Rasputin. The man was indecisive and when he was shot along with all but two of his family outside of Ekaterinaburg, it was because he was of no value to the new regime.

One last thing, I'm sorry you regret your education. I'm fighting to get one, I work two jobs, one 45 hours a week and one 39, take classes every

night of the week and am trying to keep my family together all because my dad doesn't believe that women need an education. I don't feel sorry for myself, one day, I'll have my law degree and be able to practice human rights law, with emphasis on Russia and the tribes of the United States. You have the right to believe in anything you wish, but before you speak on it, you should know as much of the truth as you can find out. How can you ever hope to sway anyone into the "truth" of your way if you don't know all the truth yourself?
Caroline/ PO Box 2758/ Merrifield, VA 22116

MRR and all readers there-of:
This letter concerns the unjust review of my fanzine, *Feast of Hate and Fear.* Yeah...I know what your saying another kid with a broken heart from a bad review. Not quite! When I say unjust, I mean UNJUST. It .seems that "The Judge" has taken to not review my fanzine at all. What he reviewed was *my* review section! He writes, "Punk competes with industrial and rap for reviews." Why the word *competes*? Punk cannot live with or settle itself with industrial or rap? Or are you such an Elitist that you must keep punk hidden from all others but yourself. No. NO! I can't be punk.. I just can't... boo-hoo... no matter how hard I try to, the message that Skinny Puppy puts in their music is just too powerful. And rap...did you notice that the misogynistic bands I gave bad reviews to, and good ones who rap about the things we need to know, like urban struggle and the need to uplift the Black man. Oh, sorry ...you didn't want to hear that because your punk. My mistake. Either way, why are you so worried about punk "competing" with rap and industrial. Out of 41 reviews only 6...that's right SIX out of 41 were rap reviews. Oh shit...out of 41 reviews only 2, oh my god...TWO could be considered industrial. Of which the nominees are (drum roll please...) GODFLESH and TIT WRENCH! Two band that MRR usually reviews! Oh boy this is getting good. So the fight is 8 against 33...punk outnumbers the others almost four to one. You see that was unjust!!

So I reviewed *Option* magazine from London. God unmighty, I should be flogged! Listen Judge, when my 'zine becomes the punk bible MRR is (no offense Tim Yo) and I receive fanzines up the wazoo. I will review them all, and stop with the magazine reviews Once again the odds were unfair anyway. Out of 33 reviews only TWO were major magazines that's outnumbering the majors 15 to 1. Hey I just found more reviews at the back of the fanzine that I forgot I wrote... so add on four more to the punk side.

Now real quick are two answers that I really want. The Judge can answer them privately by contacting me or write after this letter in MRR. Hear are the two questions.

Why did you review my review section and NOT my articles, that I actually sat down to write. Instead of a bitch, grunt, moan type of article saying, "Fuck this, man! Fuck that, bro!" You got articles that I put time into and thought out. Whether you agreed with them or not you could have reviewed this. But, you didn't why not? Why the review section?

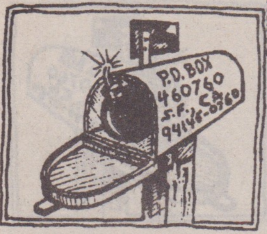
Secondly, just like other elitist punks, I bet you go around screaming and yelling, "Don't sell out!" , "Fuck the majors!" and you try your hardest to keep it all D.I.Y. , right? How can we stay D.I.Y. when people like you ruin things by giving answers away to questions that D.I.Y. labels are giving away free stuff. You see if I was a major label and did that and you gave away the answer to the mystery photo (which yes, it was Bill Clinton when he was a lad) I would understand, because like you say... "Fuck the Major Labels!!" But I'm just a guy who wanted to be nice and give out free stuff to those who had enough intelligence to get one stupid question! Did you hate my fanzine that much that you not only tried to smash my ego... but tried to hurt my pocketbook? Why do you want me to be broke so bad? Not to mention that the people who are now wasting stamps to write in to a contest that is null and void thanks to you! I hope you are happy. But in the end I guess I just might win. Why do you call yourself The Judge, Why not use your real name. This reason alone is why I didn't resort to name calling or put-downs. Because using a total pseudonym means exactly what you are a nameless, faceless loser.

Yours punkly (oops I'm sorry I forgot I listen to rap)
Adel Lazch Souto 156 *Feast of Hate and Fear* fanzine (a socio-politico 'zine)

P.S.- If anyone cares to see what this argument was based over. Send stamps (no cash will be accepted, cuz I'm not trying to make a quick buck here) to: PO Box 820407/ South Florida, FL 33082-0407

To Maximum Rock & Roll:
I am writing in response to Mr. Ben the Weasel's "column" in your August '93 issue (#123), in particular the comments made regarding Macondo Espacio Cultural. This Weasel mentions that the "owner of the club hadn't shown up." It would have been intelligent for Mister Weasel to perhaps have gotten out of "the van" and have done some research. First of all, Macondo is not a club. It is a non-profit cultural organization. The "hardcore/ punk" shows that go on here are an effort on the part of the center to involve the youth community in productive activities. These shows make up a small portion of our yearly calendar, which consists of activities ranging from seminars on breaking the economic blockade the U.S. perpetrates against Cuba, screening of independent films, and arts and crafts workshops, to readings, art exhibits, and so on. Secondly, the director of our center is not, as Weasel assumes, "a guy who runs (the place)." In fact, our director is a woman. The actual *owner* of the entire building, in which Macondo leases one of seven spaces, is a doctor by the name of Stephen Dweck. The *owner* of the *building* has nothing to do with our organization besides collecting our monthly rent. Could it have been that the Weasel confused the person he or his agent/ promoter/booker spoke with for the owner? The fact is that the person who set up that *particular* show is named Mark Rodgers. This individual has set up shows on *occasion* with our center, but he does not work within the infrastructure of our organization. (By infrastructure I mean sweeping, mopping, wiping walls, etc.) If this

Letters



is the individual that the Weasel is referring to, let me make it clear that he does not own Macondo, run Macondo, pay the rent for Macondo, or clean Macondo. In all fairness, I *have* heard this person erroneously call himself the "promoter" for this "club," so I realize that maybe the Weasel believed this. I wonder if this is "the guy who runs this club" that "has a history of fucking bands around." If so, I have yet to read that "history." Nevertheless, this Weasel should have tried to learn something truthful about the place (Macondo) that he attacks before writing his "column."

On to the question of flyers. Since Mr. Weasel is not a resident of Los Angeles, I wonder how he expected to know if his show had been flyered. A Macondo worker made a flyer listing all the shows for April 1993, and we distributed two hundred at various shows, record stores, and punk boutiques. (I am enclosing one with this letter.) On the flyer, a show with Supertouch and Farside is featured, simply because it was the first show confirmed for April (10), and the real volunteers at Macondo set it up ourselves. A listing of upcoming shows was included in non superstar sized letters, which had the following: "battered women's shelter benefit-Sat. April 3 / Jawbreaker-Sun. April 4 / Screeching Weasel-Fri. April 9." The reason these shows were in smaller letters, which might offend an ego, is simply because these shows were tentative. So if you add our two hundred flyers with the two hundred flyers that Benny claims the "crazy" Screeching Weasel fan" made, you get 400 flyers circulating the Los Angeles area. I did not personally see flyers by the fan, or by Rodgers, who assured me that he had made some. I cannot confirm either. I also heard that KXLU made mention of the Screeching Weasel show well in advance. (KXLU 88.9 PM is a college radio station in L.A.) I don't see why the Weasel complains and tries to blame Macondo for the 15-30 fans that showed up to see the show. I might add that when it was announced that the great Screeching Weasel had weaseled out, about 10 fans left, leaving the support groups Karp from Olympia, WA, and Kerosene 454 from L A. to play in front of about 20 people, plus the real staff of Macondo. Maybe those tons of people in L A. that like Screeching Weasel just like to write letters. (Weasel does say that the majority of his fan mail is from L.A.).

The P. A. issue is a tricky one. Macondo had its own P. A. system, but it got stolen along with cables and microphones. Honestly, Macondo never had monitor speakers. In this case, Rodgers was in charge of bringing the P. A. and monitors that Mr. Weasel needs. He did bring them, about 10 minutes after the Screeching Weasel van left. Now, it is easy to point fingers. Benny should have informed himself about what he was talking before writing about it. If any band feels "fucked around" by Macondo, I invite them to write us (4319 Melrose Avenue/ Los Angeles, CA 90029). And if the problem is the elusive guy that Weasel never mentions by name, I don't *see* why this cannot be resolved. On the same token, anyone that does not feel "fucked over" by Macondo or this guy should write to Macondo, Maximum Rock and Roll, and especially Benjamin Weasel, just so he can get some facts on which to base his comments. I would really hate to think that Ben Weasel writes about things that are not true. Ponder the thought, and do your homework. Sincerely,
Raymundo Tonatiuh Reynoso, Macondo volunteer/ 4319 Melrose Avenue/ Los Angeles, CA 90029

P. S. An apology to bands that we have not called back. As some people found out, our phone got disconnected for quite a while. It now works. (213-953-0615). Also, on a racial note, Weasel writes "I witnessed a Mexican boy of no more than nine or ten ride by on his skateboard." Did the boy have a sign over his head saying "I am Mexican"? Did Benny ask him where he was from? ("Mexican" refers to a nationality.) Or did the Weasel commit the prejudiced folly of assuming that any person that appears Latino is from Mexico???

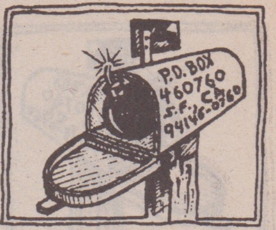
Raymundo,

My assumption that the young boy was Mexican was based on info I received that Macando is in a Mexican neighborhood. Coming from Chicago, I know better than to make such assumptions about people who appear to be Latino, so for that I apologize.

I also apologize for neglecting to mention the community center aspects of Macando, of which I was aware (I only sat brooding in the van after the doors had opened and no one had showed up with monitors). In that respect, I'm sure the space is quite adequate. For a gig, it's kinda lousy. The P.A. system was a total piece of shit, and actually, one of the Macando volunteers told our "manager" (who is our guitarist) that he didn't really know for sure if Mark would bring monitors. My apologies for my assertion that Rodgers runs the club, it was an assumption on my part and one that I made because he presented himself to Jughead (our guitarist/ booking agent) as the man who puts on the shows at Macando.

But the bottom line is, 200 fliers listing a band name in small letters and a mention on one local radio show is by no means adequate promotion for a gig in the second largest city in the country. Rodgers showed up late, we weren't going to get a soundcheck and he had been trying to worm out of his deal with us (which was 50% of the door - not the $400 guarantee that was reported in an L.A. 'zine, the name of which escapes me).

Look, I apologize for making an assumption about Macando when the blame apparently should be laid in Mark's lap, but I still say that the show was a fucking mess (when I got home, I got several letters asking why we cancelled our show at the "Anaconda" in Santa Barbara). I'm still getting letters from people asking when we're coming to L.A., and the people who did show up seemed to have found out about the gig through our MRR ad and word of mouth. Maybe we're just not as popular in L.A. as I thought we were (though Zed Records claims they sell a ton of S.W. stuff; they never heard about the gig or got fliers in either). Anyway, all we ask for from a show is a halfway decent P.A. with monitors and a fair cut of the door. We got neither at Macando and it was the only show out of 32 that was so disorganized that we had to bail. (By the



way, our roadie, who tours with a lot of bands, gave me the info that Rodgers has screwed over many punk bands - I believe him). I also believe the people at Zed, and the members of Jawbreaker and Voodoo Glowskulls who told me we should've played another club. Next time we will. Ben Weasel

Dear MRR,

This letter is in response to the letter from "Brendan from NC" in MRR #123 (Aug. 1993) In general, I feel that sexual relationships are private and that friends owe it to each other to be frank, even blunt, in telling each other what actions make them feel uncomfortable. However, Brendan made some public accusations against me which I feel I should address in like manner. Although I am thankful that he did not print my name, I realize that because we live in a small town, and I am the only "known" gay member of a local band, it is likely that a lot of my friends will know that Brendan is talking about me.

Brendan shares a common misconception that homosexuals like me are unable to express affection towards friends of the same sex without trying to seduce them. The misconception has homophobic overtones, and I am forced to ask myself how Brendan would respond to a woman who wanted to "cuddle and hold hands" (his words) when he came over to *her* house. Would he think that she too was harassing him? I am also forced to ask myself why Brendan sees such activities as cuddling and holding hands as threatening, and why he continued to visit my home, hold my hand, and cuddle with me without ever mentioning that it made him feel uncomfortable (for clarity, cuddling in this case apparently means sitting close to each other on a couch). To be blunt, I have as little sexual interest in Brendan as he says he does in me, and I consider my friendly expressions of affection as just that—— nothing more.

I will conclude with a word to those friends i still have left—— if I ever do anything that makes you feel uncomfortable, threatened, or in any way displeases you, please tell me directly and without hesitation. I respect that you are probably not attracted to me, but I refuse to censor my every expression of affection because some jerk like Brendan might take it the wrong way. Remember that something which seems to you to be an attempt at seduction might seem innocent and friendly to me—— and something which is appropriate in some circumstances (hugging, for example), might be inappropriate at other times. It's up to you as a friend to do your part by telling me—— just as it is up to me as a friend to respect your wishes and do my best to <u>try</u> to anticipate what is acceptable to you.

One final note—— it is impossible for me to sign my real name to this letter because of the nature of the place we live. As Mike Bullshit observes in a recent column, "disclosing ones homosexuality is often physically hazardous... in rural communities." I grateful to those in NC who know and accept me (and there are many), but there are also many who would use written proof of ones homosexuality as a basis for discrimination—— "hide what you have to hide, and tell what you have to tell."

One friend lonelier in NC

Dear MRR readers,

Joey Vindictive told an excellent story in his letter in MRR #123. At least that's what it seemed like to me, a story. I was at the Fugazi show Joey spoke of, and I did indeed witness first hand Joey getting his head smashed against the wall outside the theatre, maybe that's what caused his memory of the preceding events to be a little foggy. Joey told you about how Ian MacKaye didn't seem to care that people were getting beat up so Joey heroically grabbed hold of the microphone and told the "interested and concerned" audience about the problem. Oh yeah...then he passed out some flyers.

However, what I saw was Joey Vindictive climb on to the stage while bouncers from the left and right seeking to remove him were waved off by Ian. Then, Ian waved to the rest of the band to stop, so he could hear Joey talk. After that, Ian said something to the effect of, "Joey says that the bouncers are beating people up, have any of you seen this?" A number of people started yelling and clapping, and it was at this point that Joey pulled the (for some reason, concealed) flyers from under his jacket and threw them at the "interested and concerned" audience, making them feel angry and foolish for believing him when now it looked like all he really wanted to do was pass out his flyers.

So Ian said, "What Joey really wanted to do was pass out his flyers." And the show continued. Had I been in Ian's situation I would've done the same thing. Hell, if I didn't also see people getting their asses kicked by the bouncers I would've thought Joey was the biggest shithead who ever lived, which I don't. I just don't like seeing people gain fame through sticking it to each other in MRR.

I mean, you don't believe everything you read do you?

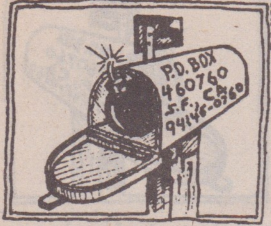
Jason Mojica/ 2427 So. 58th Ct./ Cicero, IL 60650

MRR and Joey Vindictive:

This is in response to Joey's letter in MRR #123 about his troubles at the May 28th Fugazi show at the Oak Theater in Chicago. (Joey was outside the theater passing out fliers for an upcoming show at a club he books when he said he witnessed violent and unnecessary bouncing tactics by the theater security. He bought a ticket, made his way to the stage, told Ian that security were being shitheads, then threw out the rest of his fliers and concluded his moment in the spotlight with a very "punk" stage dive. He contends that he then got his ass-kicked by security when he left the show and blames Ian and the band for not taking his grievance seriously.)

First off, I have never met Joey Vindictive, so I don't think it's fair of me to say what his true motives were, but I do feel the need to strongly question his judgment. I did not see any security violence that night, but after reading Joey's letter, I don't doubt that it occurred. This was not a venue accustomed to punk shows, and it would not surprise me if security was completely ignorant on how to handle one. I believe Joe saw what he said he saw.

My version of what happened when Joey made his way to the stage



differs from Joey's version. Here's what I saw: Fugazi was in the middle of a song when Ian noticed that this guy was trying to get his attention. Ian stopped playing and so did the rest of the band. Joey, if Ian was "too busy having his ego massaged" to listen to you, then why did he stop in mid-song to hear what you were bitching about? In your letter you made it sound like Ian was totally blowing you off and you had to rip the microphone away from him. That's bullshit. It did not happen that way. Ian voluntarily stopped playing to listen to you. Sure, he might have been giving you attitude!, (I was too far away to hear any of the short conversation between Ian and Joey) but the main point is that he did listen.

O.K., here is the part that Joey Vindictive left out. After Joey spoke on the microphone (My memory is a little fuzzy on how Joey got the microphone, but it seemed to me that Ian let him have it), Ian got the mic back and asked if anyone had seen a bouncer kicking ass. (did you forget to mention this Joe?) He genuinely seemed concerned, but before this pseudo-investigation went any further, Mr. Vindictive whipped out his fliers and let 'em fly. Then he dramatically stage-dove. Like Joey said, Ian then made a sarcastic comment and the band started playing their next song. End result of Joey Vindictive's "good-faith" journey to Ian? 1) His grievance was not taken seriously by the band nor most of the crowd. 2) A real nifty Fugazi tune was fucked up.

O.K. Joey, if you were trying to stop the violence like you said you were, I applaud and respect you, but my question to you is this: "What the fuck was Ian supposed to think after you threw out the fliers and ran away?" By doing that, it made it seem like your sole reason for grabbing the audience's attention was to advertise your show. You trivialized the violence and injustice that you had just witnessed. Why didn't you hang around the stage until Ian and the rest of us who hadn't seen anything got some answers?

You say that it is up to Fugazi and the crowd to monitor shows. Well, it seems to me that Ian, by giving you the opportunity to address the crowd and then attempting to pursue your allegations, agrees with you on this point but I'm afraid your little "show" on center stage screwed up this joint "police" effort between the band and the crowd.

I think it sucks that you and other people got beat-up that night and I hope you win your law-suit, but before you called Fugazi a bunch of hypocrites, I really wish you had taken the time to examine how your own actions crippled your credibility.

NG/ 607 Catherine St./ Ann Arbor, MI 48109-1316

P.S. I don't think Ian owes you anything.

Dear Max RnR:

My name is William Tynor and I run Social Retardance Records in Tempe, AZ. I have grown to respect your efforts to preserve the D.I.Y. ethics of today's punk and underground music. One ethic has been that anyone can do it, no matter how low the budget is, as long as the proper and most efficient resources are in your reach. MRR have consistently encouraged young bands to do it themselves by putting out their own music on whatever format they can, however they can. I believe that it is widely known that cassettes are the most accessible format available to the listening audience of our subculture and several others around the world. Plus, they are the most sensible format to release music on, especially if a band has limited resources (money). My band, Alan's Fear, purchased 200 22-minute cassettes with boxes and postage to ship it from the manufacturer for only $110.00 (55 cents per tape). We payed an additional $60 to a local printer to have printing done directly on the shell (it would of cost us $32 if we wanted labels instead). Of course, we are still on the Kinko's level, so creating the J-cards was around $25. We duplicated ourselves, tape by tape, on a tape deck. Do you get it??? We did it ourselves!!!

I feel that it is a slap to the face of limited budget D.I.Y. artists now that your publication is not giving recognition to cassette-only releases in your review column. When you break it all down, what is really being said is that a publication that claims belief in the D.I.Y. underground scene is now telling bands and labels that they have to spend a few hundred dollars more if they want someone from your staff to print their opinions of their recordings. Personally, I would prefer a 7" EP over a cassette EP if both were available for me to choose. But, then again, I'm well off enough to own a stereo that I can play and record vinyl to blank tapes (many of my friends are not that well off and all they own is a tape player with a speaker or two). I have received a few catalogs of record pressing plants that the minimum order on 7" records is only 100 and cost around $300 for the initial order and $45 for each additional 100. Good deal if I'm planning to release 1000 records, but still doesn't compare to the cassette prices I described above.

I hope that my letter is only one of many that you receive on this issue. I also hope that MRR will re-consider doing tape reviews based upon my and several other letters. I understand the problem of the shortage of reviewers in your staff. Well, here is one volunteer if you need help (I will be doing reviews for *Grind* #5). Besides, shortage or not, why terminate cassette reviews entirely ??? Thank you,

William Tynor. Social Retardance Records/ PO Box 25666/ Tempe, AZ 85285-5666

Wm,

For the zillionth time in the last few years, I'll reiterate why we aren't reviewing cassettes anymore. 1) Most (not all) are shitty, either because a band has recorded prematurely and are generic as hell, or because they sound shitty because it's a practice level recording. 2) The burnout rate of cassette reviewers is much higher than other formats, mainly doe to the reasons stated in 1). 3) No one wanted to volunteer their time to take over the thankless job of previewing cassettes when Chris Dodge gave it up, for the reasons stated in 1) and 2). I appreciate your willingness to help out, but all our reviewers must be local so that they can check in weekly or more frequently.

That's it. I ain't answering any more such letters. In the future, cassette producers can write their own

reviews and send them in to the Tape Classified section. It's cheaper than mailing in a cassette, and you get to announce your project to the world. Tim

MRR,

Ben Weasel, I died laughing reading your column in #123. Hey, *I'm* a fat fuck (just ask my cuddly boyfriend) and I fart lots too. Hmm, you admit to doing it too. Hmm, I give points for loudness and longevity. Wanna fart together sometime?

Thornton Kimes / 605 1/2 So. Main #2 / Seattle, WA 98104.

P.S. You can print the address too. I'll fart with anyone...

Dear MRR,

I am sure, by now, you've heard the rumor that GG Allin is dead. This pisses me off for a number of reasons. If GG did, in fact, die of a heroin OD in NYC, then he obviously wasn't that professional self destructive blood-letter we all thought he was. He was a fucking amateur pretending to be the tough guy, the ball breaker, the man without a brain. After all, he promised us he would blow his goddamn brains out on his birthday, then conveniently got out of it by kicking his girlfriend's ass and getting tossed into the slammer instead. He could have killed himself any number of times in prison, but that would have been too easy, and there wouldn't be anyone there to catch it all on film. Because, when you really get down to it, GG isn't a punk rock hero, he's a fucking actor. He's putting on an act, and the pseudo wannabee self destructive suburban tough guys have to suck it up or admit its all a fake. When GG got out of prison he was hooked more into the commercialization of his image than he was into committing suicide. Hundreds of interviews started popping up, many of them in mainstream publications. For an outsider GG was certainly getting a lot of press coverage, which he catered to with the ahhh shucks man this is what I do. The whole suicide scam was another money making deal, and the doubts everybody had were justified. After all, GG could have blown his brains out at any time, but he didn't have the balls to do it. And this kissing ass in the interviews after he got out of prison was so contrived that the doubts about his suicide were now compounded with doubts about his really having been an outsider all along. But what pisses me off the most is if the rumor is true that GG did, in fact, die of a heroin OD in NYC, that I will never get the opportunity to see him blow his brains out while bleeding, pissing, shitting, and singing to an audience. I was looking forward to the video, playing it in slow motion as his brains flew through the air, as his bodily fluids splattered innocent bystanders that one last time. I was looking forward to the real thing, not a rumor, or a bullshit OD.

Oberc/ PO Box 14252/ Chicago IL 60614-0252

Dear MRR,

This letter is in comment of the recent death of GG Allin, the self-appointed "King of the Underground." I mean, he did earn the title or whatever. But now that he is gone, who is going to be the new king?

I suggest my friend Jason Fuller cause he's a nice guy, and on his recent trip to Illinois he bought me 3 albums: Irish folk with dulcimer, a who's who in jazz with Charlie Mingus, and another one.

Jason doesn't have any homemade tattoos of lizards and a middle finger. But he is a good candidate for the title. He can play guitar pretty good and he can do impressions of Johnny Thunders and Al Bundy. So think it over and tell me what you think.

Christian Smith/ 5512 Hames Trc #561/ Louisville, KY 40291

Christian,

Have Jason shove a broken bottle up his ass and eat his own shit and he'll have my vote. -Matt W.

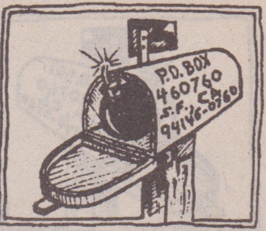
Dear MRR,

If most MRR readers believe punk to be about doing constructive things they are mistaken.

Punk ~~is~~ was about tearing things down (ie, Religion, Government, Rock Star systems, fashion, school, rules) This groovie supportive alternative movement that has evolved from the northern California punk world is something else.

When a tadpole becomes a frog you don't still call it a tadpole. Punk is Dead

Mutt/ 477 Webster St./ SF, CA 94117



MRR and Readership,

The time has come! We have all sat around docile for years bitching about what's wrong with this country. And that's all that's been done bitching. sure change starts from within, but now it's time to take it to mainstream Amerika. We must organize and unite and take this country back from the stuffed shirts and millionaires. After all do you really believe they're operating in your best interest, sheep. That is why I have started the 6x3x9 Network.

The 6x3x9 Network's function will be to unite those like minded individuals who are truly ready to smash the system and sweep the rug from underneath the fat cat politician feet. Now is the time to get involved, if we can get people off their asses we can break all the boundaries. By starting local chapters we can get our people into office not a Republican or Democrat. I mean really what are we going to do sit around and wait for the Libertarians to get their shit together. I think not, the Revolution has begun and we will prevail and once again the true spirit of liberty will reign.

The 6x3x9 Network's stance on issues will be as such as the following.

Pro-choice on abortion

Legalization of marijuana if not all drugs

Taxation of Religion (imagine what that would do for our economy.)

No form of censorship will be accepted.

Realistic political salaries (eg. president $30,000.)

National Health Care for all with incomes under $30,000 or combined income $45,000.

Term limits (oh no, how will the Kennedys afford to eat)

No foreign aid until we can afford it.

No ban on gays in military

Eliminate the IRS and convert to National Sales Tax.

Letters

Establish the strictest environmental policies in history. Realize that education is our most valuable asset.

If any or all of these ideas happen to be your personal belief, I urge you to contact me. We must start networking now to insure our future. The larger our contact list is the easier it will be for us to get things done. For instance say Tipper Gore is coming to your town to talk to your local P.T.A. on Family Values, and you want to demonstrate. You can use your contact list to get ahold of fellow 6x3x9ers in your area and go out in full force. The contact list can also be very valuable if you perhaps decide to run for local office, which I heartily encourage you to do. There will be no charge to join the network, although if requesting literature or information I do ask that you enclose a SASE. I also want to hear from people in the Atlanta area who are interested in communal Living. So until then I will continue to educate increase awareness through my music with the Ted Bundys. Let the era of Revolution Rock begin.

Aleister 6x3x9/ PO Box 1397/ Marietta, GA 30061-1397

Dear MRR,

In your last edition Mick Krash wrote about our benefit compilation (against the war in former Yugoslavia) called *The Dignity Of Human Being Is Vulnerable*. The problem is, that at the end of his review he gives the wrong address. He gave the address of our designer and maybe we can handle this but the street number is missing too. So to all people who wrote to the wrong address and to all people who are interested in our project, here is our correct address: Anti War Action Foundation For Former Yugoslavia (AWA Foundation)/ Simplon Postbus 1513/ 9701 BK Groningen/ Holland/phone:31-50-128776 fax:31-50-143313.

Also I wanna inform people more about our compilation because Mick Krash didn't give complete information. With the album you'll get a booklet (48 pages), full of information about organizations in former Yugoslavia where money goes to and artwork from 32 people from all over the world and ex-YU. Also in the booklet you find out all about our AWA action. Every band gets one page with artwork, lyrics and a contact addresses. The history of the conflict from first World War and contact list of peace organizations from all over the world and all over ex-YU that fight against this senseless war. Also you'll get the sticker "Honey I Blew Up The Neighbors"--cool and cynical!!!

In USA it is distributed by Blacklist and in Europe by De Konkurrent. Also available on CD with same songs, booklet and sticker!!! Anyway, contact us for further information!!! Constructive fight for peace!!!

Moki in the name of AWA Foundation

MRR readers:

I just wanted to drop you a short note to let you know a couple of things. First of all, Six Weeks' *Split Personality* EP with Capitalist Casualties and The Dread was reviewed last issue, but the wrong address was given. The correct address is 2262 Knolls Hill Cr./ Santa Rosa, CA 95405. The EP is $3 ppd. so buy it, okay? Only if you want to that is...

Secondly, my band just came back from tour and there are a couple of flakes out there that I would like to warn those of you who are planning on touring about as getting flaked on when you're states away from home really sucks and I would hate for anyone to waste their time with these assholes. The below mentioned people were all people that confirmed the show with me and then when we pulled into town, flaked out without even bothering to call us to let us know, therefore completely wasting our time and short funds. I could completely understand if these people had tried only to have their space closed down or something like that, but these people weren't even considerate enough to let us know that the show was! These people are Tahni Hill in Amarillo, TX, Damon Moore in Edmund, OK, and Zac Bundalo in Milwaukee, WI. You've been warned.

Thanks and high-5s to all the great people who helped out a little shit band from Concord like us this summer! Love,

Athena/ The Dread

To whom it may concern-

For several months over the past year, Reconstruction Records in NYC had offered a catalog/distribution service. Because of legal disagreements pertaining to how things should be done the solution unfortunately has been to terminate this part of the store. If you wrote requesting a catalog from us this is the reason you have not received one. Laziness is why the ads have not been changed, so don't ask for one. Our apologies to anyone who wrote for the mix up.

Rumors: Yes we are poor. No we are not shutting down for good yet. There is a possibility of this come Dec. due to inability to pay the increase in rent. Just don't assume we're closed come Dec. I know I may have angered some in saying this, sorry it's the truth. Last week the front door was crowbar-ed open and all the CD's and stereo equipment were stolen, adding to our financial problems.

That's all, again sorry to anyone we've inconvenienced. Good night.

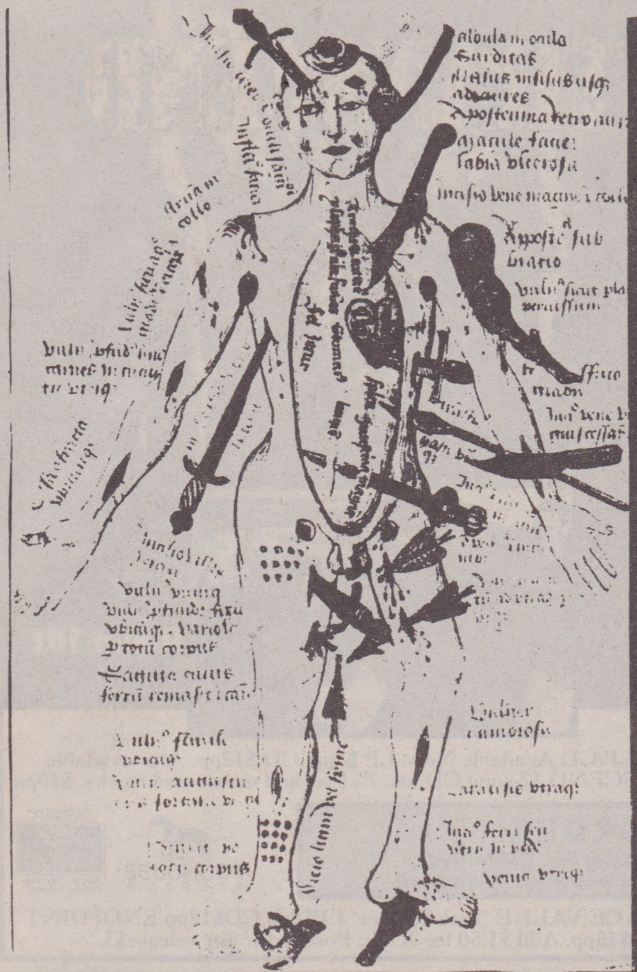
Justine/ Reconstruction Records/216 E. 6th St./ NY NY 10003

Dear Maximum Rockin n Bands, especially those that hav th *Book Your Own Fucking Life*,

th Lizard Lounge in MInneapolis Minnesota got shut down. If u left a massage and I didnt get back to u, sorry, we were kinda busy getting evicted. We probly wont be able to help with booking again till late September. In th meanwhile, theres a place very similar called th 35th St. Entry, doing shows almost twice a fukkin week. Their number is (612)8237948.

P.S. MRR staffers jumping in to ridicule opinion letters right in this section is very fukkin lame. It discourages individuals who arent backed by a RIOT THIS or a FEDERATION THAT from expressing a dissenting opinion, it coms off like ProFane Existence, and we dont need any mor of that. Thanks for yr time, and fuck u.

SALimander Rustbelt/ Minneapolis, MN



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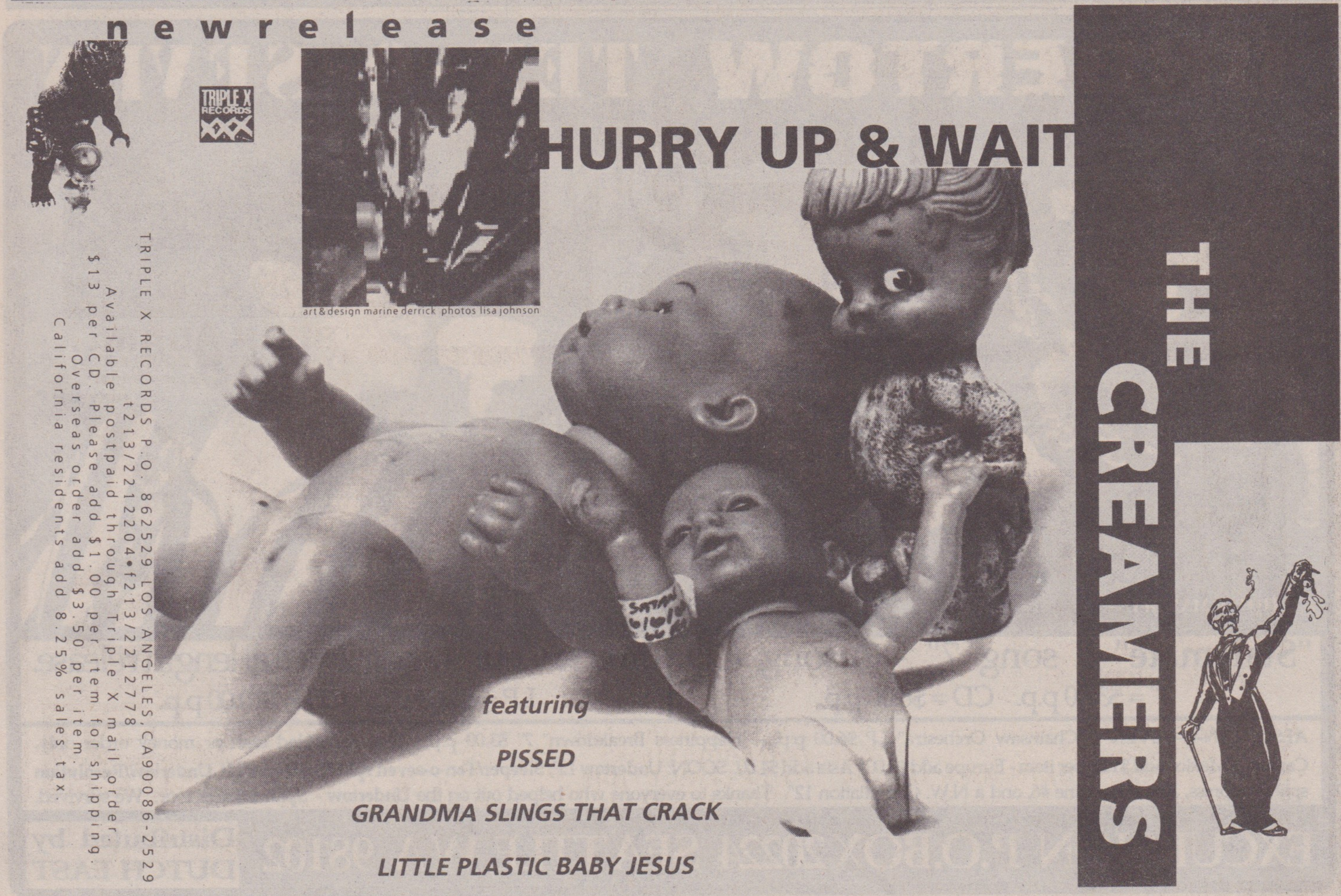
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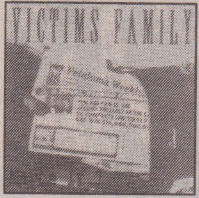

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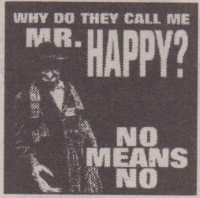

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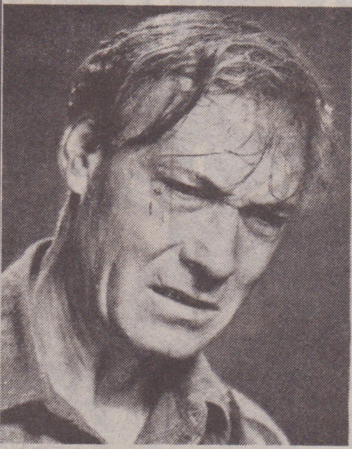

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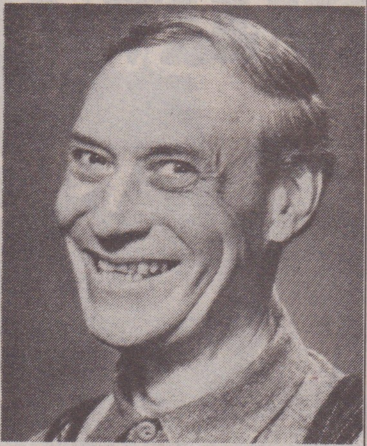

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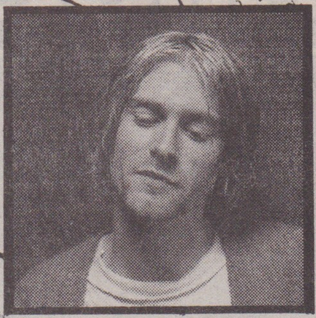

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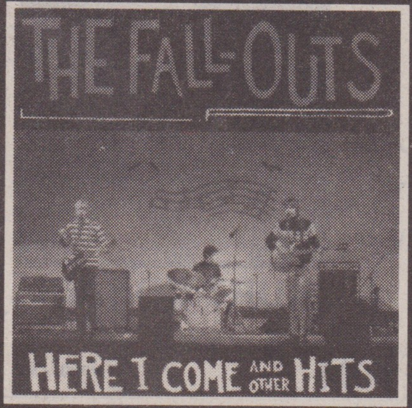

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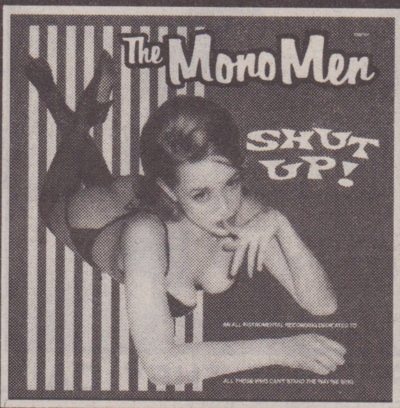

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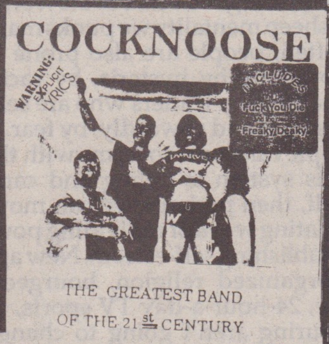

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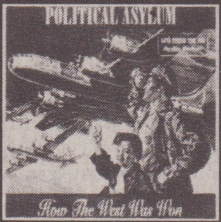

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I don't think too many people would argue that society is rapidly falling apart around us. Every day seems to bring this more and more into focus, with more broken people piling up on the streets, more desperate and hopeless people resorting to whatever means necessary in getting "what they need", more and more "regular" people realizing they have no security for their family. People are living in fear—fear of a race war, fear of random violence, fear of diseases, fear of crime, fear of an ever-growing economic depression, fear of each other.

You can feel and see this on the streets, see it on TV and in the movies, and see its ramifications in your own punk scene. You can even read about it here in MRR, where more and more of our columnists seem to be in the grip of the fear, shifting further and further towards the right, towards reaction. You can see it in places like Epicenter, where people spend more time sniping at and fighting with each other than they do in trying to be reach out. People lose perspective when times like these occur. When idealists fail to change society, they turn back inwards, taking out their frustrations on each other. When people are faced with bleak economic futures, they don't care about the real underlying reasons, they just react towards the growing symptoms of degeneration.

And if they did have enough clarity to see the root causes, can they hold on to that vision for long enough to both survive semi-sanely and to articulate a creative alternative to the growing madness? It's tough.

What solutions are being put out there these days? If society is crumbling, what can be done to re-establish sanity while correcting the problems that cause this decay in the first place?

The very far right articulates a race war, and you may have read about some skinheads who were trying to set it off by assassinating Rodney King, rap stars, famous athletes, etc. They might have succeeded too, given the height of racial tension you can witness every day in any decent-sized US city. Oh, and thanks to the FBI's trumpeting of their plans, we can now look forward to many more such attempts in the future.

The electoral right wants us to return to the days of yesteryear, but after 12 years of such policies, it just reinforced the richest in their positions of wealth and power, leaving the rest of us—especially the poor and tax-paying middle class--to dangle in the wind.

The moderates, like Clinton, can only compromise till the word becomes a joke. They can try to stem the rate of decay, but they certainly aren't able to address the causes of the malaise. Slow growth economy isn't the reason we're imploding; again, it's only a symptom.

The anarchists have yet to figure out a way to advance ideas into the realm of practical reality for a mass economy. Their loudest proponents scream their way into ideological tizzies that make them look about as reliable as crackpot religious right zealots.

Some feminists have discredited themselves--allying with the right in attacks on free speech, while others have gotten so separatist in rhetoric and practice that they've turned themselves into easy targets for anyone who believes we've got to find commonality in order to present any kind of focused progressive alternative.

The militant left long ago cut their own throats, but especially since the demise of the USSR, they have drifted off into even greater obscurity.

The electoral left has compromised itself to stay in power in the few places it has gained access, but just as some of the individuals mentioned above have been dragged along into further conservatism by the times, so have they as a group.

So what am I getting at here, other than to appear to be a nitpicking whiner like all the other people I've cited? First off, it's important to recognize a few realities before there can be any expectation of a change in this inward self-destruction. Why are we in a sinking ship? People were able to see that the form of communism practiced in Eastern Europe had failed. It fell from its own weight, from the disastrous gap between the rhetoric of what it was supposed to be and the everyday reality most people faced. But why can't they see what is going on in their own backyard: that capitalism is failing too. It isn't about too much violence on TV, or too many drug dealers, or corrupt elected officials, or skinheads or black gangsters. It's about a system that evolved from semi-democratic origins into one where power and money determines everything, where profit comes before humanity, where people have lost any ability to control their own lives and futures. Any solution other than a redistribution of wealth and power is only a band-aid. The real problem is hopelessness and alienation, where cynicism, defeatism, and isolation have taken grip, where we all fight amongst ourselves for the crumbs instead of realizing there is a whole pie out there to share.

If enough people can see that a future where anybody who wants to can share in ownership and control of their workplace, home, neighborhood, etc, then a certain pride and rationality can return. This is not ideology, it is common sense. If given a chance, most people would leap at the opportunity rebuild. Most people want to be creative and optimistic, but those words have almost become dirty in this reality. Most people, when given half a chance, want to be reasonable and are willing to compromise (in the good sense of the word). But like the sheep mentality we punks make fun of so often, people are also prone to being swept along by hysteria, by racist and sexist baiting, by leaders who are selfish, short-sighted and cowardly, by fear. If enough people can come to terms with the fact that this system is failing and can't salvage itself, then perhaps we can move on to formulating ways of redividing power and re-establishing self-esteem. New age remedies, organized religion, bourgeois compromise, 24-hour-a-day TV sports, or macho posturing aren't going to change the real underlying causes of our collective psyches' downward spiral. Stepping back from the picture and looking at just how the evolution of capitalism and technology have combined to destroy the fabric of society over the last century is the first step. Agreeing that change must occur to really give people control (and not just in one country, since this is a global economic situation) is the next step. Then working out a program that empowers as many disenfranchised people as possible must follow. Since political leaders are unwilling or unable to do so themselves, it must come from below. It must be sane and reasoned, devoid of bullshit rhetoric and cry-baby mentalities, must be able to appeal to the unemployed millions, to the underemployed millions, and to the millions who are working but have no real future cuz they're running scared, are massively in debt, and are just one injury or one lay-off away from lifelong disaster.

Obviously, it's not all that easy. But when you're in a depression, economic or psychological, you've got to step outside the funnel to see the picture clearly, must be able to assert a broader reality than the narrow range of vision and possibility that you're used to or are being offered (and have come to accept as the only choices). It's time to put aside the rhetoric of desperation and me-firstism, of fear and hate and selfishness, and start building something better than any of us alone--or in our little sub-groups--is/are. Any reasoned responses/suggestions are welcomed in trying to formulate a Common Sense movement--before we all kill each other or ourselves.

Remember when you really got mad at someone? There you were, all important and earnest. They treated you like dirt.

Blew you off. Acted like they didn't know you. Fuck, were you pissed. You'd show them. Just wait. When you're on David Letterman and *they* ask for a favor. They'll see.

"Who's calling?" you'll ask. "I'm afraid you have the wrong number. I never heard of you."

Boy, that'll teach them.

Then something happens. Suddenly, you *understand* that person. Their actions make sense. You regret being stupid in the first place. And carrying a grudge in the second. Keep that in mind before you condemn me. Okay?

I want to tell you two stories this month. The first is about Camille Paglia. For the few who don't know her, she's a *post-feminist* writer. She makes the amazing claim that women should be responsible for their own lives. They should not blame, incest, harassment or **THE PATRIARCHY** for their misery. Instead, they should take responsibility for their own lives.

She's one of my idols. An anti-feminist with the brains and balls to take 'em all on. A fast talker who refuses to buy into the "we're all victims" or "sex is bad" line of mainstream feminism. She's a smart tough woman who takes shit from all sides and flings it back.

I get a postcard. A picture of Glenn— in his blond wig and housewife dress— with Camille Paglia at his side. A film he made about her will open next week. She'll be there. I can meet her! In person!

I'm invited to the opening party because I've been in a previous video called CAT FIGHTS. Glenn co-directed that one with Christine Martin, a Master of Fine Arts and Mistress of Domination. They interviewed me as "a punk provocateur." ARTLESS's single, *Harass*, was the theme song.

The party will be upstairs at a Times Square disco called *USA*. During the next week, I rehearse the line I'll use when I meet the famous woman.

"Hi," I'll say, "My name is Mykel Board. I've always wanted to meet you because I've been compared to you more than any other person except Rush Limbaugh." I picture her laughing, then sitting down with me at a little table, and discussing date rape.

When the big night finally comes, I put on my *Beer Is Better Than Girls Are* t-shirt and take the subway to the disco. I push through the teens behind the ropes. They wave twenty dollar bills. I flash my invitation. The male model type doorman unclips the velvet rope and lets me pass. I exchange my invitation for a ticket and go into the club. On the first floor, girls with long red fingernails slide down a spiral slide onto the dancefloor. They scream in disco delight.

I hike upwards to the second most appealing aspect of the night: *an open bar.*

At the end of the long staircase, is a room. After my eyes adjust to the non-light, I see that I'm the oldest one there (except for Camille, herself). Most of the boys wear blue Levis and t-shirts designed to show their breasts. The girls mostly wear blue Levis, and t-shirts less designed to show their breasts. Some of either gender wear dresses.

Camille is surrounded by people of all genders. She leans back against the bar, her eyes half closed. She smiles and nods as people come up to her. Even though I rehearsed my line, I don't have the guts to just walk up and introduce myself. First, I claw through the crowd to have a beer.

Next to the bar stands Christine.

The MFA aspect of her personality loses itself in her loosely tied trenchcoat. There's not much else; just a white pushup bra and panties. White stockings too, held up with black garters— of course.

"Mykel" she screams, stumbling towards me. "Let me buy you a drink."

"I thought it was an open bar." I say.

"It is! It is!" she answers. Then she turns to the bartender. "Champaign for Mykel— and Cheryl!"

Christine gestures toward the beautiful Afro-Philadelphian to her right. She's a goddess. Skinny as a teenage Michael Jackson, and twenty times as sexy. Lesbo— of course. The blood rushes between my legs.

Cheryl, it turns out, is a film director who's also curating a *The Other Side of Feminism* festival for the Alternative Museum on Broadway. I ask her about it. "Is it anti-feminist?"

"It's gonna be funny movies, satire, slapstick, stuff to laugh at." she says. "Of course, it's anti-feminist."

I slug down my champaign and set down the plastic glass, fascinated by the Negress.

"More champaign for Mykel and Cheryl!" yells Christine.

The bartender, obviously a friend of hers, trots right over and refills our glasses.

Glenn now stands next to Camille. His blond wig tilts slightly forward as he gestures about something. Camille braces herself with both arms behind her against the bar. Her feet push out in front of her, gradually sliding farther and farther away.

Cheryl sees me watching and asks, "Have you met Camille yet?"

"No," I answer, "I want to. I've been rehearsing this line for a week. She's one of my idols!"

"But first another drink!" shouts Christine. "More champaign for Mykel and Cheryl!"

As we drink, Christine talks about Ms. Paglia.

"She hates me." she says. "She thinks I only want her body. Annie Sprinkle wrote that she should sleep with me. Now she just thinks I just want to fuck her. It's not true! I love her mind!"

I look toward the topic of our conversation. Camille now sits directly on the bar, propping herself on one elbow. In one hand she has a glass filled with yellow liquid. The other drapes over the shoulder of a young woman wearing a long black dress.

"Hey isn't that Sandra?" asks the film curator.

"Who's....?" I don't have time to complete the question. Cheryl run through the crowd around Camille. I follow.

"Sandra!" shouts Cheryl.

"Cheryl!" shouts Sandra.

The woman who has been under the arm of Ms. Paglia breaks away and embraces the directress. Camille nearly slides off the bartop reaching for her parting partner.

After a few minutes of discussion, Cheryl comes over to me. "That was Sandra." she says, "She was in my first movie. I made it when we were both in college. She was a lot butcher then. Now she's Camille Paglia's girlfriend! Imagine that!"

I look over and see that Camille has regained a bit of composure. She still sits on the bar, but now she's more vertical. The mostly empty drink remains in her right hand, and the other again drapes over Sandra's shoulder.

"I don't think Camille likes me very much, either," says Cheryl. "She wasn't very friendly."

Considering the rising state of unfriendliness, I decide to make my move before there is even more tension. Christine gets me another glass of champaign to fortify myself before the introduction.

I squeeze my way up to Glenn, who is now surrounded by a little crowd himself. I tug on the side of his housedress.

"Introduce me," I whisper.

"Sure Mykel," he says.

Then, as he makes the introduction, Cheryl walks up behind me.

"Camille," says Glenn, "this is Mykel Board. He was in the *Cat Fights* video."

Camille extends a limp hand, looking over my head at the approaching Cheryl.

"I've always wanted to meet you," I tell her, "because I've been compared to you more than any other living person except Rush Limbaugh."

My delivery is flawless.

"That's nice," she says addressing the top of my head. "How do you *really* know her?" she yells to Cheryl over my head. "And what kind of film was that anyway?"

Cheryl freezes. "It was a student film." she yells, "Just an arty...."

I'm disappointed. Crushed. Here is someone I've wanted to speak to someone I've raved about. Idolized. And she cares more about her stupid girlfriend. I came to her in good faith and got treated like a used Kotex. She'll see. Just wait till my column comes out. See how much respect *she'll* get in the punk community after that. Hah!

The disco music suddenly loudens. The TV screens over the bar come alive. It's the video. Glenn, in the same dress, wearing the same wig, interviews Camille in front of a fountain. The video sound is off. Instead, RuPaul's *Super Model* discos through the speakers.

There is a scream. It's not a scream of horror or joy, but one of complete frustra-

tion. It's the same kind of scream I feel inside, but it isn't me who's screaming. It's Christine.

Her trenchcoat is undone. The skin between her bra and panties glistens with sweat. She stomps her high heels up and down. Pow! Pow! Pow! She barely keeps her balance between stomps.

"I'm getting out of here!" she yells. "I can't take it."

She points to Glenn.

"That boy was practically a Communist. I taught him everything he knows about anti-Feminism and the evils of PC-ness. Now, he's the star and they're ignoring me. Just 'cause I'm a woman!"

She pushes through the stunned crowd toward the exit. Cheryl follows Christine. I follow Cheryl. We end up at *The Boy Bar*, a homopalace on St. Marks Place.

Christine knows the boy at the door. He lets us in without question or cover-charge. She also knows the bartender.

"Champaign for Mykel and Cheryl!" she says. It's getting difficult to stand.

We go downstairs to the dancefloor. There's a big stage, half lit, as if expecting a performer to appear. One does. It's not who they expect.

It's Christine. She jumps on stage and starts shaking her hips. The trenchcoat slips from her shoulders. The boys on the dance floor quit what they're doing and watch.

Christine moves those special parts that girls move. Dollar bills soon flap greenily from the sides of her underpants. The champaign caches up with me. I crumple against a wall. The next thing I know, I'm home, in bed, not feeling too well.

In the morning, I call Cheryl.

"I talked to Sandra," she tells me, "I called her this morning, but Camille answered the phone. It wasn't easy to get through to her."

"That's ok," I say. "I wasn't interested in talking about Camille anyway. She was rude to me. What are *YOU* doing tonight?"

That's the end of the Camille part. I haven't seen Cheryl again. I'm still trying. But there's more to the story. See, last weekend was *The Philadelphia Anarchist Convention*. Oy vey!

I leave from New York for Philly with Donny The Punk and Eric, Donny's young skinhead friend.

"I'm going 'cause I wanna get laid," Eric tells me as we wait for the train. Ahh, a true anarchist if I ever heard one.

When we arrive, Donny says he would've never guessed it was an anarchist meeting. It looks like a punkrock show. The crowd is all colored hair and dirt, as crusty as my knee scab,

"Where are the necktie anarchists?" asked Donny.

"At home, writing leaflets," I tell him.

The first day's festivities are in a church. I hang out with a bearded guy who insists that I call him *Joey Homicide.* Since he's got the beer, I do. Anarchist security guards soon kick Joey and I out of the church— for drinking. Few things are as ego boosting as being kicked out of an anarchy convention for unruly behavior.

I lose track of Donny and Eric as I make the rounds of the locals trying to scam some more beer and find a place to drink it.

That night, there's a punk show at a punk frat (I'm not making this up) at the local university. Greeting the folks at the frat door, are two attractive Mormons. Black suits, white shirts and ties. I can't see what they're holding. I suspect it's *The Watchtower* or whatever Mormons use to spread the word.

As I approach one of them looks up.

"Mykel Board!" he shouts, "I can't believe you're here."

Just what I need: to be recognized by Mormons. Fortunately, they're not real Mormons, but in a band that would play later that night. By that time, I've managed to scam forty ounces of Olde English 800. I'm 2/3 of the way through it— and feeling kinda good. I walk into where the bands are playing and sit down against a wall. The punkarchists slam to the Mormon beat.

This big guy sits next to me. He's got a gap between his two front teeth and he's *really* friendly. Once seated, he fiddles around in his backpack.

"I've got something for you, Mykel." He tells me, "something you'll really like."

He pulls out one of those porno letters magazines and gives it to me. "Here, this is just for you." He says.

I thank him. He moves closer.

"Now you've got to do something for me." He tells me, pulling out a pen. "You've got to autograph this for my best friend."

I forgot what he gives me to sign, but I sign it. He continues talking, edging two inches toward me for every inch I pull away.

I decide it's time to leave.

"Don't forget me," he says as I stand up. "Remember to write me. I'll kill you if you don't write me. Remember, I think you're great."

I leave the punkfest and go looking for another party at the Ramada Inn. I meet this drunk who just got out of jail— after eight years. He says he'll go anywhere for a party. Anxious to take my leave from the too friendly guy with the porno mag, I get in the drunk's car.

We don't find the party, though we spend at least five hours looking. God must be a drunk, because she takes such good care of fellow drunks. Somehow she gets me back to the house of my pal Joseph G. (Thanks Joseph!) I sleep off the booze, waking up with only a headache.

The next day, we head back to the convention— this time in a parochial school. Donny's cancels his workshop because nobody can find the room. Instead, I go to one on "Queer Direct Action."

Julie, the former bassist of THE MORE FIENZ and current white lesbian goddess, leads the meeting. At first it sounds good. Julie even says 'bisexual.' She also talks about how bad those military and family values homos are.

But the rest of the folks are creepazoids from Mars.

A collegiate looking guy wears one of those shirts with wide strips. He tells the workshoppers. "We shouldn't fight those big gay groups. It looks bad in the press. They'll use it as a 'Divide and Conquer' tactic. We have to support the mainstreamers as well as our own ideas. If they want military, we should help 'em get it."

Imagine telling a roomful of anarchists that they should support the military and family values. Bound to raise a ruckus, right? There *is* another side.

"I hate Catholics."

The speaker is a twenty something crusty queer with dreds tied up directly on top of his head. He reminds me of a Shitstu that rich old ladies walk in the park.

"I've had enough." He says, "They oppress me. Now it's time to oppress them. I want to go into a church and punch somebody. That's direct action and the best tactics."

So you've got half the folks wanting to support the military and the other half wanting to destroy religious freedom by punching people in churches. A debate begins as to which tactic is better. Isn't there a voice of reason?

A big effeminate Negro stands to speak, "Now look," he says, "some folks are good at one thing. Some are good at something else. There is no RIGHT way or WRONG way. If you're good at organizing for the military, that's what you do. If you want to go and confront the church, then THAT's what you do. All ways are valid. It's like brother Malcolm said, 'By any means necessary.'"

Before this I had a headache— now nausea creeps up. JEEZUS! I don't want to punch Catholics OR join the army. Brother Malcolm was WRONG!

"Gee, you're good at mass murdering, so that's what you should do. You, you're good at making swastikas so that's what YOU should do!"

NO NO NO! The ends do NOT justify the means. (In other words "by any means necessary" is WRONG!) The means CREATE the ends. If you go into a church and punch somebody, then you justify punching people as a tactic FOR BOTH SIDES! How can you complain about fag bashing if you bash other people who have made no move against you???

As to working to join the military or have domestic partnership???? State sanctioned two people relationships are as far from anarchy as Berkeley is from Libertarianism— the military is worse! Those aren't ends I want. Working for them is NOT what I want to spend my time doing.

Is this the future of queer politics? "By any means necessary," along with "don't criticize the mainstream, it'll look bad in the press." Yuch!! Despite my crush on the smart lesbo who tries to lead the meeting, I leave, feeling sick.

Outside, I pass skinhead Eric, ferociously pacing the halls. He's wearing a t-shirt that says *Suck My Dick.*

"This is supposed to be anarchy." He says to either me or the empty hallway. "I thought that in anarchy *everybody* gets laid. I wanna go home."

I do too. I leave the whole convention. But before I finish this column, I should tell you the end of the story about the guy with the gap between his teeth.

When I'm leaving the punk party he comes over to me again. He gives me a piece of paper with his address and phone number on it.

"I really want to be famous, Mykel." He tells me, looking deep into my eyes. "I'll blow my way to the top. Really, I'll do anything."

"Don't forget to call me." He says, "promise you won't forget."

I'd promise to lay on railroad tracks if he'd leave me alone.

"Sure," I tell him, "I'll call you. First thing."

He walks up to me and kisses me. Luckily, I turn my head or I would've gotten it full on the lips.

"I've always wanted to meet you, Mykel." He says, "Did you know that I've been compared to you more than anyone else in the world?"

"Except who?!" I yell at him. "You forgot the EXCEPT part!!! Didn't you practice that line?"

He doesn't get it.

ENDNOTES:

—> *Twisted values dept.* The April 93 issue of IMPS MUSIC JOURNAL (70 Route 202N, Peterborough NH 03458) reports about a band called *Deicide* and a run-in they had with *Animal Militia*, a militant British animal rights group. They sent the band death threats and called in an airport bomb scare. That wasn't all. At the club they played in Stockholm, a bomb actually *did* explode. It injured several people— but none of the band. Typical animal rights, huh? Blow the arms of innocent audience members, but don't each chicken!

—> *Riot Grrrrrrrrrrrrrrrrrrrrrrrls redeem themselves dept:* My pal Donna sent me a Riot Grrrl leaflet from DC. I quote *Please join riot grrrrl for an afternoon of ladies' topless croquet.... this is not a joke, this is serious fun and completely legal!!! but don't forget your sunscreen.* Yowee Zoweee!! Couldn't they have done that while I was in DC? There's a protest I could really get behind!!

—> Zine kudos to *Teen Fag* (PO Box 20204, Seattle WA 98102) for being the first homocore zine to love GG Allin. In this issue there is a complete transcript of the GG interview on the Jerry Springer TV show. Much better stuff than Geraldo. GG says, "If you get raped at my show, you're probably better off for it."

—> *Speaking of 'Suck My Dick' dept:* The stripper goddess who sent me the blood-soaked nude pix (remember her?) wrote to me again. She said she was too poor to publicize her change of address (and that of her zine "Sneezing Jesus." She asked me to do it here. Queen Itchie Von Shtupp has moved to 1816 E. Helen St (A214) Tucson AZ 85719. Now that I've done her the favor— it's *her* turn.

—> *Best ad for heterosexuality dept:* I just got the premier issue of the *Made In Gay America Catalog* (2122 Salem Avenue, Roanoke VA 24016). There are hundreds of homo models inside including an oriental girl and two Negroes. And oh, what you can buy! It's sooooooooooooooooo fabulous! On the top of page twelve is an ad for *Honor Bound* a book by a Gay Navel Officer on how he couldn't kill and be openly homo at the same time. On the bottom of the same page is *The Official GOAL Tee (shirt).* What does GOAL stand for? Why the Gay Officers Action League, of course. You got it. Gay cops! Enough? Well, for those nights off in the punk clubs, you can get a leather jacket that's "lavishly embellished with gleaming silver studs, its impact is further enhanced with a powerful crested eagle motif in front and back." The price for this piece of punk pride: $900.

—> *Baseball as metaphor dept.* Looks like there's a chance for a San Francisco vs. New York World's Series this year. It's about time! Sometimes the Yankees, like Boston, fade at season's end. Right now they're two behind. They just beat those hankie wavers from Minnesota.

Baseball is a test of the obvious. You've got two coasts with a blankspot in between. Yankees vs. Giants. The Velvet Underground vs. The Grateful Dead. The Ramones vs. The Knack. Matzo Ball Soup vs. Tofu. *Real* Anarchy vs. No Smoking Fascism. ***Fuck you*** vs. ***Groovy Man.*** Ho ho, a dream series. May the best city win.

Meaningless Observations

BETH JOHNSTON

I'm in hell. There's no other way to describe it. The once pleasant and peaceful Southern town where my parents live is a vast cultural and intellectual wasteland and a breeding-ground of bigotry, prejudice, ignorance and hate. And I have to live here for a few weeks...?

All of this caught me totally off guard. I haven't lived in the area in over 4 years and hadn't lived at my folks' place in over 10. I remember thinking on the plane that it would be kind of nice and quaint to go back to such a simple place for a month. Now it can't end soon enough.

I should have known something wasn't right when I noticed how short-tempered and rude people were behaving in the airport. And when the UPS guy delivered a feminist poster I'd ordered, I overheard him laughing with my brother about how ugly feminists are. Of course, I wanted to chew them both new assholes, but if I do that to everyone here who says offensive, bigoted things, I'll have to take on the whole town.

These aren't monsters. They're hard-working, god-fearing, churchgoing average people. They live in a small town in North Carolina. But somehow, change seeps slowly into places like this. People tend to feel, think, say and do things because that's what the generation before them did. Few give any critical thought to continuing that legacy of beliefs, much less trying to change any of those attitudes. And, I guess that people like me always move out and get away early, rather than staying and provoking any change in these prevailing attitudes.

I feel particularly silly every time I think about the fact that I had been working on a column on how the negative stigma that surround being Southern (because people think it's all small towns) needs to die. I'm eating those words as I listen to 2 old men in line behind me at the post office bitching about "lazy niggers on welfare." When several teenagers start talking about how the military shouldn't lift the ban on gays~ serving, I have to leave. I'll get stamps another time when I'm feeling less stunned and more confrontational.

What posessed me to even think that I could write about how the stereotypes about living in the South are unjustly negative? They're carved seemingly in stone! Then I realize it was easy — I was in a foreign country at the time and I hadn't been to my parents' town in 3 years. All the ugly, rough realities had been smoothed and clouded by memory and the passage of time.

Reality hasn't just slapped me in the face. It totally knocked me down. Of course I have no place here. I never did. I'm glad I never fit in. I hated this place from day one and I got the hell out. But I also know I've bounced around to all kinds of other places where I never felt comfortable either. And I'm moving again next month to make another stab at finding a place to call home. I've lived in lots of other places and it horrifies me to think I ever actually lived here. It feels like it happened to someone else. Did I really go to school here? I've always known the place was backward, but I've never heard so many bigoted statements in one day, like I have just in the last few days. I really don't remember the common atmosphere of prejudice being this bad.

Maybe it's because economic times are tougher. Fear has got to be playing a big part in this too, because everybody and his mother-in-law has amassed these virtual arsenals of guns. From a sociological-standpoint, I understand that it's fear — of crime or whatever— and perceived powerlessness that motivates people to find scapegoats to blame for their short-comings. What's especially sad is, they're all so wrapped up in placing blame, that they

make no move to work on solving any of their rampant array of problems. In light of this, I'm not surprized that skinhead and KKK gro~ are making a strong come-back here lately. Bigotry feels good to desperate people. And it doesn't just stop there. It cultivates a harsh contempt for other people that the adults here are spoon-feeding to their kids. I think it's just this way that prejudice and ignorance become as much a part of a family tradition as their preference for Budweiser or their loyalty to Ford or Chevrolet.

Now the million dollar question is: how the hell could I have possibly wound up like I am, after living so many of my formative years in this cultural Death Valley?

Reading has recently taken me along an interesting road. I've been reading more and more into the history of the struggle for gay and lesbian civil rights, equality and liberation.

I guess that when I used to think of gays, lesbians and bisexuals in history I would just recall all of the lists of "famousN people who were homosexual or bisexual. That was never really satisfying to me. Although I had heard vaguely of Oscar Wilde, it was really only because he served time doing hard labor due to his attraction to men. It certainly never had anything to do with what he had written. Reading one of his books, "The Picture of Dorian Gray", I now feel a little closer to the man, to his world, to what he was all about. His words are elegant, dare I say aristocratic.

But that wasn't enough. I needed to read more gay literature to be satisfied. So I got a copy of "Quatrefoil", a novel written in 1947. The book moves very slowly in relation to current gay literature, and at the end of the story, just as the two men fi~ally realize that they can live a life together-BOOM! One is killed in a plane crash. Convenient, yes, but even more sad when you think that for decades that was the only way to end a story with homosexual characters in it. You just couldn't allow them to go on and have a nice, fulfulling life. You just...couldn't.

So I wrote a kind of angry, kind of upset letter to the publishing company asking if they had any romantic gay fiction in which the main characters didn't die. They sent me their catalog and immediately I saw a dozen books I wanted to read. Sure, one was a Western, but the other two weren't.

One was the biography of Leonard Matlovich, the man who organized and was later buried under The Tomb of the Unknown Gay Vietnam Veteran in the Congressional Cemetary in Washington, DC. A politically conservative man and for about half of his life an ardent racist, he was the first gay man on the cover of Time magazine, the first homosexual to bring a real suit against the military to remain in despite his homosexuality, a gay activist and then an AIDS activist who eventually died of AIDS in 1987. His tombstone reads "The government gave me a medal for killing two men, and a discharge for loving one." He's not sensationalised in the book. He was just a normal, everyday man. He did things, though, that correlate directly to what is going on today to all of us gays, lesbians and bisexuals. (Thankfully, he eventually got over his racism, partially due to contact with blacks during the Vietnam War.)

Another of the books was nThe Men With the Pink TriangleN, which is an account of a homosexual Austrian man who was sent by the Nazis during World War 2 to various concentration and work camps. He spent 7 years in them, yet managed to survive. His first person testimony is not about pictures of dozens of mutilated bodies or gore, but rather just life. Life, as it goes on, in a place where death is the penultimate, where death is what a person was sent there for. Like Anne Frank, his story is agonizingly painful, yet full of hope. Perhaps because it was written 27 years later. I don't know. But I now have a face, a view in my mind. This is a very rare book, not in its collectability, but in the fact that few like it exist. How long will it continue still, that we must be afraid to share our testimony, our lives? When will the day be, that we can be truly open, to ourselves, to our families, to our friends, to our coworkers? Perhaps a dose of history is required, to put our own personal struggles into perspective.

An incredible book is the 530-page "Making History" by Eric Marcus. If you are gay or lesbian or bisexual and you want to learn about courage, determination, resourcefulness, battles, wins and losses, going to your local gay/lesbian bookstore and buying this book wil prove to be very rewarding. It's a collection of the oral history of the struggle we have faced, from 1945 to 1991. About 50 people give their testimonies. People of both sexes, all colors, religious people, non-religious people, feminists, journalists, parents, teachers, liberals, conservatives, young and old (and even older)...This book is simply amazing and that's the last superlative I can find for it. It presents many of the different faces that make up the gay and lesbian community. Community is what it's all about.

And now I go searching for more books, though with my limited funds. I have tasted of-the fruit of the tree of knowledge, gotten past yet another hurdle in my own conditioning, and now I need to go climb up that tree some more. Mike BS. East Wind Community. Tecumseh, MO 65760. USA,

I woke up early this morning, ate, took my vitamins and made up a nice, hot mug of coffee. Then I grabbed my cigarettes and ashtray and went out onto Tim's back porch and sat in the sun. It's a nice porch, aside from the colony of spiders who live out there, but they generally leave you alone if you don't fuck with their turf.

When Tim had the upstairs apartment a couple of years ago, I was in town for one reason or another on the fourth of July. Looking out from that porch, you could see the fireworks flying, and behind them, the gaudy Christmas tree lights guiding weary travelers across the Bay Bridge. Now, the guy who runs Alternative Tentacles has the upstairs apartment and I don't think he'd let me up there to gaze at the Bay Bridge at midnight. Well, it doesn't really matter because the fourth of July came and went before I got to San Francisco this year and the view from Tim's lower apartment is not too bad at all. Things look good, and feel good, in this area of San Francisco at night. They also, as I just discovered, look real good in the morning.

You can see a good portion of the city from the porch, and even if someone shows up to paste things up or type things into the computers, no one bothers going out to the porch, so solitude is fairly assured.

I saw the steeple of a church up ahead and a little to the right and I got a sudden urge to go there. If there is a God, I don't think I like him very much, and the moralistic preaching that goes on in those joints ain't shit compared to the moralistic preaching that goes on in the temple that is my body. Regardless, the concept of churchgoing intrigues me a great deal. People are always friendly and there is a certain community spirit in the church that you get nowhere else. Further, between the stained glass, high ceilings and elaborate woodwork and statues, it provides a peaceful, almost holy feeling in me just by me sitting there.

Though I was baptized a Catholic, I never was confirmed - you know, that rite of adulthood they bestow upon you at the tender age of thirteen or so. I was never supposed to be able to receive communion, but I did one time anyway.

This was back when I was around 13 years old and all the other kids on my street went to the Catholic school that was at the edge of the big field behind our neighborhood. I naturally felt a bit excluded, so on

the occasions when my friends went to Saturday night mass, I would tag along (admittedly for the purpose of sitting in the balcony in order to try to peek down the dresses of some of the more attractive female parishioners) and though I was bored by the priest's ramblings, I always became quite excited when it came time to eat Christ's flesh and drink his blood. Unfortunately, I just didn't have the balls.

Like I said, I'd never been confirmed, so I wasn't supposed to participate in this ritual, and my friends assured me that I'd probably end up burning in Catholic hell if I did. I guess I finally decided that the Catholics didn't know what the fuck they were talking about anyway, what with all their saints and whatnot, so one night I gave it a shot.

I kneeled there and waited for the priest to reach my side of the pew. I was sweating heavily, convinced that the man had some unseen powers which would alert him to the fact that I was no Catholic, and who knew what would happen then. When he got to me, he shoved a stale old tasteless cracker onto my tongue, his wrinkly, bony fingers scraping the roof of my mouth and almost causing me to gag. I allowed the wafer to melt as is the custom. Then came Jeez's blood.

Now, when I was around ten or eleven, my mother had gotten on a church kick and forced me to go the local Baptist church for a period of about a year and a half. I had tasted Christ's blood over there, but the Baptists used grape juice. The Catholics used wine. Jesus was apparently a hell of a drunk.

It wasn't long before some of my friends got alter boy gigs and secured the key to the section of the church where the wine was kept. The result was that my first experience of getting drunk took place in the back of a Catholic church, swigging merrily from a bottle of the Lord's blood.

Tits, stained glass, a marble crucified Jesus and wine. These are some of the happy memories that cause me to occasionally yearn for a churchgoing experience. It almost makes me undertsand why Dr. Frank of the infamous MR. T EXPERIENCE has gotten religion.

Speaking of local yokels and religion, I've discovered that the religious nuts here in S.F. are worse than anywhere in the country. I was here a mere three months ago, and already things have radically changed (of course, that's sort of a given at the MRR house).

People who I've spent time with, sort of intimate time actually (I don't mean sexually; as I pointed in the totally stupid message I left on the punk bbs [which I now wholly regret], I've never yet acheived an erection in the Bay Area, even when I wake up in the morning and have to piss really bad), now act as if I'm the BEN WEASEL - MRR COLUMNIST!!! character that so many believe I am. They should know better and it's a kick in the nuts to be treated that way.

Worse, people who are in the business of selling punk records actually put information on their products to discourage potential buyers. People I used to be able to talk to have shifted their views so dramatically that I can't say anything to them without creating some sort of rift which makes communication impossible. This kind of craziness can mean only one of two things: either I've completely lost my mind (I'm fairly sure that hasn't happened), or some of the greatest people I've met in S.F. have gotten religion.

Some people remain the same and always will, though they're usually a lot older than me and thus, more set in their ways. But man, it's like a sucker punch to come into town and find that the few intelligent, questioning people in the Bay Area punk scene have converted to a religion. No more questioning, no more speaking their own minds, nope, it's all come down to the party line and they're not gonna cross it.

Aside from the studio work I did in Hayward in the earlier part of the week, I've barely left Tim's house. There's no one to hang out with. There's no one who's excited about sitting around and shooting the shit, or walking around aimlessly and talking about doing great things. There's no one to get all wired up on coffee with and plot the taking over of the world. When you've got religion, your world is all taken care of. Arguing and questioning take a lot of time and energy and when you've got religion, you've gotta save your time and energy for upholding your religion. When you've got religion, you're never alone. When you *don't* have religion, you're always alone - no matter how many people are around - and the only thing that makes walking out the door worthwhile is the possibility that you may run into someone who's as fucked up and answerless as yourself.

I can't buy into it, brothers and sisters, and here's a juicy little secret for you: I'd like to. I swear to god, I wish I could just cruise along through life and go to shows and hang out and tell little in-jokes that only members of the religion understand, but I can't. I mean, I fucking physically, mentally and spiritually can't. Because as miserable as I am some of the time, and as much as I wish I could just be fucking normal, I don't believe that the wine is Christ's blood and in my heart of hearts I know that the wafer is just a wafer and not Christ's flesh, and I know that toeing the line and refusing to take a stand or be confrontational isn't being a "team player", it's just a way to avoid looking stupid, or being disliked, or being know as a cranky asshole who hates everything.

I've got no religion. I don't get drunk in social situations or use other mind-altering drugs. Aside from professional sports and an occasional late night show, I keep my television off. I am a member of no collective. I have no hang outs. I dislike most of the people I meet for their phoniness and their willingness to ride whatever religious bus is coming down the punk turnpike this week. I have nothing but a few friends, the ability to bullshit my way into convincing people that I can play a guitar and sing, and the ability to write. The friends thing will always be there, and for that I'm thankful. The band thing will die out within a couple of years because it requires the types of social interaction and political skills that I do not possess and that I despise. The writing thing may work out if I can continue to get better, and while I'm not yet a great writer, I think someday I might be. As you can see, I don't have too much.

Religions charge me up. I'm fascinated with them and on a purely surface level, I'd love to be a part of a religion; maybe the Catholic church, maybe some powerful punk rock clique, I dunno. But underneath all religions lie ugliness, ignorance and a fierce hatred of anything new or contradictory to the pre-ordained belief systems that are expected to be adhered to unquestioningly.

The only group I'm a part of is my band, and since we're all so different, we never hang out with each other except when we're on tour. No religion there, just a common desire to play stupid punk tunes to some people who hopefully are as fucked up as me. (Of course, it doesn't work that way, and every time we play a show, there seem to be more and more people in the audience that are religious freaks: the kind of assholes I've avoided all my life; the kind of people I would walk to the other side of the street to avoid).

I wanna tell you about a guy I met out here named Will, who works on the MRR radio show. Will came over yesterday to do the show while I was sitting around trying to think of something to do. We talked religion for a while. I don't even know why it came up. I mean, I'd met the guy for all of three minutes and we're discussing religion like it's been an ongoing conversation between us for years. Will was wearing a t-shirt that said "Christianity Is Stupid". I would've preferred "Religion Is Stupid" but most people don't think of religion in the ways I've just described it and would probably get the wrong idea.

Anyway, Will has no religion, but we talked about many of the things I've discussed in this column and I got the feeling that he too sometimes yearns for a religion. Something to make you feel safe, to provide you with the answers to unanswerable questions, something to help you sleep at night when your body wants to sleep and your mind decides it wants to bring up ugly, frightening thoughts. When you still can't accept religion, even in your "darkest hour", you have to resign yourself to the fact that you're alone. So I sat and did the radio show with Will and we talked about all kinds of stuff and it was great. Then Will walked off to be alone and I stayed here to be alone, but it wasn't so bad, knowing that I'd met someone I could relate to.

If you can accept the really, truly, honestly factual facts of life: that no one's going to help you, that you're probably going to die a painful death while you're wide awake and that life will still go on after you're gone, if you can accept the fact that the most we can hope for as human beings is some occasional, real human contact with another, then the need for religion decreases. Your boyfriend or girlfriend ain't gonna make you feel any less lonely in the long run, nor will your clique of punk friends, your collective, or your weekly A.A. meeting. You are alone, sucker, and any religion you get that might make life easier is also turning you into a fucking automaton. If you wanna experience real moments of happiness, expect to experience real moments of misery as well.

That's as far as my philosphizing goes. I'm sure it's all been said before, and probably much better, but apparently it needs to be said again. If I were the religious type, I'd pray for the souls of those who have given in to the forces of their chosen religion, but face it, it's useless.

However, if these people ever break out of their protective religious shells, I hope the ones who I thought I could call friends will look me up and maybe hang out with me on some porch or roof somewhere looking at churches or houses or people. Maybe we can talk about politics or sex or punk rock, or maybe we can talk about the freedom that comes from not being tied down to a religion.

BY THE WAY, FUCK KENT McCLARD...

Last time around I said I would be doing a "how to" column on the production of records. Well as promised I'm about to offer up everything I know. But please do not take everything I say to be the only way or approach. I only know what I know. Three years ago I knew nothing, and now I can only tell you what I've learned in that time. If you are serious about doing the record thing then you should talk to other people and get their advice. Dig?

But, before I start the techno crap I would like to preface this whole column with an ideological bent. It is my belief that doing your own records or starting a record label is a lesson in the "do-it-yourself" ethic. Personally, I'm a hands on kind of a person. Get to know what you're doing. Take control of it. Master it. Make it yours. This approach stands diametrically opposed to what I like to call the record logo syndrome. Currently there are a lot of big corporate labels that are willing to do the financing, production, manufacturing, marketing, and distribution of your so-called label, while allowing the smaller so-called label to put their logo on the record. Basically, these large labels do all the work while the people running the "label" serve as mere talent scouts. These labels are really no more than record logos, thus I like to call a spade a spade. If you aren't doing anything then you don't have anything to call your own. The "do-it-yourself" ethic isn't about being co-opted by some corporate label, and it certainly isn't about being a stooge for these corporations. Do you want to start a record label, or do you want to run a record logo? Part of doing a record label is knowing the people that press the vinyl, knowing the printer on a first name basis. The experience of doing records will never be complete unless you can say you know every step inside and out.

As a side note, Crysalis recently released a double 12" by Billy Idol. In the press kit Billy Idol's new records are said to be part of the "do-it-yourself" cyber-punk-techno ethic. The very ideology that has manifested against the corporate monolith is being subverted into a packaging gimmick. Don't be fooled. "Do-it-yourself" is a literal concept. It stems from the concept that our very existence is being swallowed up by the corporate machine-society. The machine does everything for us. It tells us what to do, what to eat, how to dress, what to listen to, when to shit, and when to die. Starting your own band or label or 'zine is a small way of breaking this system down. But it goes way beyond our music scene.

Supporting the "do-it-yourself" ethic means much more than simply not getting involved with corporate record labels and distributors. It also means supporting small business, avoiding chain stores and giant corporations. Support local business, destroy the mass production of the chain store. The world is being homogenized. Soon you will be able to go into a McDonalds or a Lucky's or a Tower Records anywhere on the planet. The whole world is being turned into plastic. Part of the adventure of traveling the world is seeing the diversity. Support that diversity. Support the community owned grocery stores, shop at the local bakery, burn the plastic supermarkets to the ground.

So anyway that's what I'm thinking about when I talk of the "do-it-yourself" ethic. I may well be anal about such things, but I find the thought of a homogenized plastic world incredibly revolting. The information I am about to pass on is intended to help decentralize the record business as much as possible. Putting out records is easy and if the desire is there it should go smoothly.

Part I — Vinyl

As everyone knows the first step in the process is recording. I figure that is fairly apparent so I'm starting the process with a finished DAT or reel.

Absolutely, positively, no other way around it, you have to have your record, be it a 7", 10" or 12", mastered at a mastering plant. Do not master a record at a pressing plant. DO NOT! Mastering is the actual cutting of the grooves in a piece of lacquer. This controls the sound. In the process of mastering everything is basically remixed. At a mastering plant it should turn out like your master tape, but at a pressing plant anything goes. I originally had my first three releases mastered at the pressing plant. Since then I have had them remastered at a mastering plant. Mastering is very, very important. Go for quality over cheap price.

I do my mastering at K-Disc as do most labels I know. Their phone number is (213) 466-1323. I also occasionally have mastering done at a mastering plant on the East Cost. Frankford/Wayne Mastering is located in New York. There phone number is (212) 582-5473. There are many other mastering plants around. Just ask the pressing plant for some names or talk to other labels. Then just call the mastering plant, tell them what you're doing, get a price and ask for their mailing address. The whole process usually takes about five days, though it can sometimes take longer.

Also, I know that at K-Disc you can actually make an appointment to be there while the record is mastered. That way you can make sure it is done the way you want it and also it gives you a chance to see the whole process for yourself. I assume you can do the same at other mastering plants, though this is only relevant if you live somewhat near the mastering plant.

But, before you get something mastered you need to choose a pressing plant. I personally use Alberti Records. I have never used anyone else and so I cannot give you much advice on which pressing plants are better than others. The best thing to do is to talk to other people that do labels that you like and find out where they go and what they think. I stared Ebullition Records at Alberti and I like the fact that I can call them up anytime I have a question or problem and get a reasonably straight answer. They have always treated me well. I like the quality of their vinyl, though I know for a fact that their prices are not the cheapest. Their phone number is (213) 283-5446.

Bill Smith is also a pressing plant in California. A lot of bands and labels do stuff through Bill. He has better prices than Alberti, though I think the quality of the records isn't quite as good. Most people I know really like working with Bill Smith. He is really independent, and if you live in California you can go in and watch your records being pressed. His phone number is (310) 322-6386. Eric Wood from Man Is The Bastard has only kind words to say about Bill. That's good enough for me.

Nashville Records and United Pressing Plant are probably the cheapest pressing plants in the United States. I mean their records are really, really cheap, but they also have the poorest quality around. Their 7"s are never black, but rather a semi-transparent brown. I personally think their

quality is horrible, but like I said they are really cheap. Nashville's phone number is (615) 259-4200. Currently I do not have a number for United Pressing Plant but a lot of people use them so just ask around.

Rainbow Records is another pressing plant in California. They are really, really big. They do stuff for Relativity and a lot of the big "alternative" labels. I have only heard bad things about them. Most of the time I think this has to do with the fact that they give priority to big labels over small labels. Wardance does a lot of stuff at Rainbow. Rainbow's phone number is (310) 829-0355.

Erica Records is located in Ceritos, California. They do everything from labels to covers to inserts to vinyl. I know nothing else about them, except that they are relatively expensive. Current did their LP, which turned out awesome, at Erica. Erica's phone number is (310) 926-8922.

There are probably a whole handful of other record labels in this country. I have only listed the ones I know. Ask around, I'm sure you can find one in your area that can do good work for a relatively fair price. The same goes for mastering plants. Pressing plants should be able to tell you about places to have vinyl mastered.

As a side note, when people talk about price differences between pressing plants they are often referring to .01¢ to .03¢ per record. If you did a 1,000 records then the difference is only about $10 to $30. Therefore, my position is use a pressing plant that has the quality you want and that you find easy to deal with. Shit vinyl and poor service isn't worth a $30 savings. Trust me.

After you have chosen a pressing plant you need to tell them that you are having your record mastered at K-Disc (for example) and then they will tell you where K-disc should send the master to be plated and processed. Alberti has a guy named Greg Lee do the processing. K-Disc sends my master lacquer to Greg Lee and then a few days later Alberti gets the plates. Greg Lee makes the plates from the master lacquer. The only point is that your mastering plant needs to know where to send the master. Some pressing plants do their own plates. This is a simple process, and usually goes smoothly.

At the time of sending in your material to the mastering plant you should also send in your labels to the pressing plant. Don't forget that 7" and 12" labels are different sizes. I've made that mistake. Usually the pressing plants farm out the labels to a printer in their area. So far I have always had my labels printed through the pressing plant. But it is possible to go directly to the source. The only printer I know that does labels is G & M Graphics. Their phone number is (213) 466-1307. Ask around for other label printers. Pressing plants can help you out.

The next stage comes with the test pressings. When you get your test pressings listen to all of them on at least three or four different turn tables. Problems such as skips or defects are going to sound different on different turn tables and so you need to try a few out. Listen to them on a real shitty turn table. That's the true test. And I almost forgot about reference disks. Test pressings and reference disks are not the same thing. Reference disks are made from the master lacquer. They can only be played four or five times before they dissolve. Their purpose is to make sure that the mastering job was good. Test pressings are made from the master plates. Their purpose is to make sure that the master lacquer and plates were not damaged in transportation or in processing.

In other words, if you get reference disks you still need to listen to your test pressings!! It is possible that your reference disks might be great, while your test pressings are badly damaged. I personally never get reference disks. They are really expensive, and I figure the test pressings serve both functions. However, if you don't get reference disks and your test pressings indicate a problem with the mastering then you are going to have to pay for plating and processing a second time. If the mastering plant is good then this probably won't be a problem. So reference disks are an option but definitely not a necessity.

Okay, that's it for this month. I'll finish up with covers and inserts next time around, and I'll try to cover any general information that wasn't covered here. If you have a question that I didn't cover then feel free to write me at Ebullition Records/ PO Box 680/ Goleta, CA 93116 and I will try to answer your question directly or in these pages. But please remember I'm no professor of vinyl, but rather just some twenty-six year old nerd who happens to love running a record label.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

Sometimes I'm such a chickenshit, it really makes me disgusted with myself. Have you ever been afraid to say what you believe because you know that it will make others angry with you? I'm not talking about just expressing a radical viewpoint, such as saying all drug addicts should be executed, but merely questioning the latest "PC" beliefs. There are a lot of people, including myself, who are unable to openly discuss or freely explore any topic simply because if they try, everyone around them will get mad, pack up their toy dishes, and go play in someone else's yard - leaving the individual who dared to question the status quo as much in the dark as before and possibly very bitter.

Let me show you what I mean. I watch Rush Limbaugh's show, he comes on channel 44 right after Star Trek on Thursday nights - so I'll usually hang out for another half hour and watch it. And yes, I do enjoy it. It's stimulating. Sometimes I get angry and sometimes I just laugh at it. Sometimes, I have to admit, I laugh along *with* him. A lot of the things Rush says about issues (particularly the environment) are ridiculous. But some things he does really well. One of them is having fun pointing out various ways in which the "liberals" act in a manner that is any way but liberal - being the PC police. Rush isn't afraid to say what he thinks, and that's becoming increasingly rare.

When I first heard about Rush Limbaugh, it was from my parents. My folks are very conservative in their beliefs, and they get into Rush's radio and television programs about as ardently as I do into Star Trek. Whenever my family would discuss something about which I disagreed with them, they'd quote some joke made by this Rush Limbaugh person. It annoyed the shit out of me. I disliked the guy before even hearing him. Then one day, I was at a friend's house and they said they were big fans of Rush and were going to watch some videotapes of his show. Now, did I object or leave? Nope! I was too curious. I had to see this guy for myself. Well, I wasn't surprised to see that he was smug, obnoxious, and held a lot of viewpoints that I didn't particularly like. At one point he started ragging on Sinead O'Connor - calling her a whiny, stupid liberal who can't sing. He went on at great length about how ugly she was and showed a computer graphic of how pretty she could look with a little makeup and some long hair. I thought that was pretty stupid - although I agree she's an annoying cry-baby, I don't see how her looks have anything to do with it. Rush was specifically dealing with the incident in which she tore up a picture of the Pope on Saturday Night Live. He said it was a stupid, insipid thing to do. Then he did the first thing that really impressed me. In order to illustrate how silly she was being, he *tore up a picture of Jesse Jackson.*

WOW! This really made me sit up and cheer. Yes, cheer. You see, this happened shortly after Jesse Jackson had criticized Bill Clinton for contradicting Sister Soulja. It was about Clinton calling a remark she made "racist". The response was something to the effect that blacks are incapable of racism, since they're not a majority. I didn't catch the news about it right away, so I'm not entirely sure what happened. All I could be certain of was that Jackson was threatening not to endorse Clinton's campaign. He seemed to be implying that the entire population of blacks would not vote for Clinton unless he gave the OK. There must be a lot of people (including Jesse Jackson) who believe that blacks can't think for themselves, and therefore must look to Jackson to be told what to believe. Because of the power Jackson wields, everyone is afraid to offend him or really disagree with him, for fear of being officially labeled a racist. At the same time, Spike Lee was hyping his movie "X". He,

too, is able to make the media quake by calling anyone who criticizes his movies a racist. "X" was, I thought, a pretty crappy movie. It was based on a book that I'd read twice and I still had trouble following the plot. Spike Lee had the nerve to tell youngsters to "Skip school and see my movie" instead of staying in school and reading the book. If I don't like it, I'm a racist. If I think Jesse Jackson is just the kind of worm to stage his own lynching for the publicity, I'm a racist. On the other hand, if I scurry around trying to keep up with the latest PC labels ("African-American" instead of the generic and basically unoffensive "black") I'm just a patronizing closet-racist liberal. Is it any wonder that people are getting fed up? I'm telling you, I felt so *relieved* to be able to laugh at the ludicrous situation. And I admired Rush Limbaugh for having the nerve to be disrespectful towards a jerk like Jackson. It had more shock value than any flag burning.

Like I said, I disagree with most of what Rush says on his shows. But I enjoy his show for the following reasons:

1. I want to know what the other side is saying. It's scary sometimes, but I can handle it. We need to know both sides of every argument and issue.

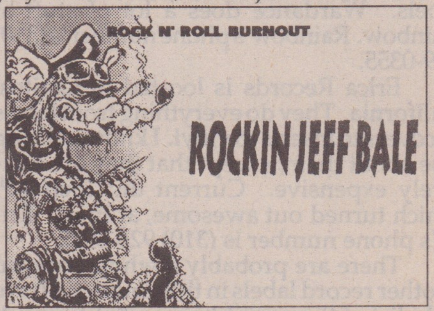
2. He's really good at pointing out a lot of the stupidity the left, liberals, Clinton administration, etc., are up to. Although he uses it as proof that the right wing is correct in every way, I still appreciate some of the shit he calls people on.

3. He's sometimes really funny. (Of course, I watch Robert Tilton for the same reason.) One of Rush Limbaugh's favorite jibes at liberals is to point out that we have no sense of humor. This is true. How much humor do you see in the issue of MRR? Whenever we try to have a little fun, someone complains that it's trivial, stupid, etc. Just look at what people have said about "What's the Scoop," "Very Silly Page," and Mykle's column.

Now, it's no big deal that I watch his show - as long as I do it at home alone. I've tried to watch it with other people around, but they whine and bitch so much that I can't hear and have to turn him off. The real dilemma came about last December, when I decided that I really wanted to read his book "The Way Things Ought to Be." I was afraid to buy his book! I know, it's really stupid - but I didn't have the nerve. I can buy condoms in large boxes from the same store a couple times a week without blushing. I can walk into a porn shop and pick up a copy of The Spectator regardless of all the leers I attract. I even once bought several books on drug addiction including one called "Kick Heroin" at Cody's - but I didn't have the guts to go up to the counter with Rush Limbaugh's book. I knew I was being stupid - but I couldn't do it. Luckily for me, I was able to read my parent's copy when I went home for Christmas.

That's pretty lightweight compared to some of the struggles going on in regards to the First Amendment all around our country. Expressing any viewpoint that offends racial minorities, homosexuals, women, nationalities, or religious groups can get a college student suspended, a professor fired, or any organization sued. I'm not just talking about calling someone a "nigger", but just expressing an opinion not held by a group that feels they have been discriminated against. For example, like it or not, there are places in the Bible that say homosexuals are sinners. For someone to say that they believe the writings of the Old Testament about homosexuality can get them in serious trouble. This may seem like a trivial thing to worry about for those of us who don't give a shit about the Bible or any religion, but some people really do believe the welfare of their very souls are dependent upon the Bible. They should have the right to express their views. (Especially since it is also covered by their right to religious freedom, as the New Testament specifically calls for Christians to spread their message and convert as many people as possible. This is annoying to non-believers, but as much a part of religious practice as baptism or communion for many Christians.) Believe me, it grates on my nerves every time I get off BART and have to walk past some yahoo with a megaphone screaming that "Fornicators, homosexuals, abortionists, drug addicts and masturbators are all going to burn in HELL!" But I'm not going to take away his right to condemn me. Someday I might get the overwhelming urge to buy my own megaphone and start telling people to worship Satan and masturbate a whole hell of a lot, and I hope they'll extend the same courtesy to me.

(one final thing that's on my mind): Have you ever noticed that just about every issue gets lumped into one of two categories along with a bunch of other often completely unrelated issues? I'm talking about the Left and the Right, Democrats and Republicans, liberals and fascists, or just plain Us and Them. Liberals, according to most people, unanimously support affirmative action, abortion rights, gay rights, environmental concerns, gun control, and welfare while deploring sexism, military, pornography, and prayer in school. On the other hand all Republicans are pro-life, gun-toting, racist, sexist, Christian capitalists who support the death penalty and think environmentalists are hysterical party-poopers. Does it ever occur to anyone that there are pro-life feminists? How about all those radical feminist lesbians who dig dirty magazines? Isn't there some confusion about gays demanding respect in a military that defends the very society that would condemn them? Just about every "radical" left group from the Black Panthers to many feminists and gays have upheld their constitutional right to bear arms and defend themselves. Many of them join the NRA and therefore fund Republican campaigns. We all know of pro-lifers who support the death penalty, while others say it's wrong. Black Nationalists are notorious for their anti-semitism. A lot of the nuns, bishops and priests who marched for Civil Rights would be ardently anti-abortion. It is perfectly possible for a member of the KKK to give a shit about the rain forests. But this is just too confusing for us. We can't even sort our laundry properly, much less address each and every issue as the individual concern it is. It's a lot easier to make up two lists of positions to which we can subscribe, and if everything comes out kinda dingy and grey in the wash, that's just too bad.



A NEW BLIGHT ON THE CULTURAL LANDSCAPE: PHONY PUNK FANS

Since I've no doubt been boring the bulk of the readership with my discussion of serious topics in the last few issues, I guess it's time to return to a more basic subject which is, in the final analysis, nearer and dearer to my heart: rock n'roll, specifically punk rock. I don't know if anyone else has noticed, but nowadays practically every corporate asswipe associated with contemporary rock music who is seeking to obtain more "street" credibility is going on and on about how important punk rock is (or was), how much they like (or liked) it, and how much of an influence it has (or had) on their music, their perceptions, their values, their lifestyle, their style, etc. In a few cases this may well be true, since it is perfectly obvious to anyone who has been listening with any degree of seriousnous that punk has—however belatedly—had a **major** musical impact on currently trendy genres like "grunge", heavy metal, hard rock, certain types of guitar pop, industrial, and other sorts of hard-edged music. And there are more than a few major rock bands in recent times that have been made up primarily of **bona fide** punk rockers, such as DANZIG, JUNKYARD, etc. But at least 95% of the music biz people who are now claiming to have once been "into" punk rock are bald-faced liars. This is true not only of the poseurs in awful old-style cheese metal bands who wear RAMONES T-shirts on stage, but also of college radio dorks and the industry's legion of publishers, A & R men, and rock "critics" who are now singing the praises of punk. If a measly 1/10 of them had **really** liked punk rock back in the late 1970s or early 1980s, as they are now claiming, many seminal punk bands would have sold hundreds of thousands, if not millions, of copies of their records when they first came out, and the underground scene as we know it would have

developed in a vastly different—and much worse—way.

The truth back then was radically different. Although it may seem incredible in this day and age, playing a punk rock record in 1977 for your "hippest" friends, much less at a larger social gathering like a party or a club, would instantly generate a wave of incomprehension, revulsion, and contempt, and provoke a loud chorus of phrases such as "turn that shit off!", "what is that awful noise?", "you call that music?", "how can we dance to that?", "you're bumming us out", not to mention a stream of personal abuse and occasional threats of bodily harm. Out of all the alleged countercultural rebels I was then associating with in my hometown (Chicago), only three (besides myself) liked punk rock right from the outset. For the record, they were Terry Nelson, a DJ on college radio station WZRD, Phil Wong (who first introduced me to the first RAMONES album), and my perennial and still active drinking buddy, Chris.) This suggests that the proportion of those who liked it within the general population was even more miniscule, as in fact it was. And remember, I'm talking about 1976 and 1977 here, which means that I'm referring to classical punk records with great pop melodies—e.g., GENERATION X's "You r Generation", or something by the RAMONES or CLASH—not tuneless ultra-thrash from 1985. I'm talking about records that nowadays seem incredibly accessible, if not positively tame, by comparison with some of the noisy ugliness that has since come down the pike. But the audiences in those days invariably responded as if one was screeching chalk across a blackboard.

That was the sad reality of the situation, and a mark of just how much "rock" music had degenerated between 1968 and 1975. There was only one place in Chicago that regularly played punk rock records in 1977 and 1978, a former gay disco called "La Mere Vipere". Otherwise there was nothing, until some more or less establishment clubs started booking the bigger touring punk acts in the hope of making money. In short, given the unbelievably lame musical standards of the times, even the most commercial-sounding punk was perceived as an incredibly fast, chaotic, and noisy monstrosity. Consequently, it alienated and offended almost everyone who heard it. Despite the fact that it actually represented a partial throwback to earlier forms of primitive rock n'roll—psychotic rockabilly, early British invasion stuff, 60s garage punk, the STOOGES—most listeners found it far too radical and extreme for their tastes. For almost all of them, hearing punk music was an overwhelmingly negative experience that they had no wish to repeat. There was only a tiny handful of people in every major city who found it so inspiring that it ended up changing their lives forever. I was, perhaps unfortunately, one of those losers and miscreants.

One measure of the hostility which punk provoked was the almost uniform dismissal of it by "hip" rock critics and music magazines. With a few exceptions, many of which appeared in the opportunistic British music press which was always on the lookout for a transitory "Next Big Thing" to promote, almost every article written about punk rock by salaried music critics characterized it as a mindless new stylistic fad fueled by amateur bands who couldn't play their instruments and made a horrible, atonal, and "unmusical" noise. Lester Bangs was one of the handful of rock journalists who understood that it was in part those very features which made punk rock so musically revolutionary and culturally significant, but most of his colleagues tripped over each others' feet in an effort to ridicule, devalue, and express contempt for this primitive new type of music. That should come as no real surprise, since most of the latter had made their reputations promoting veteran 60s acts or, even worse, the kind of bland corporate mid-70s rock, including "progressive rock" and mellow stoner rock, which punk was reacting and rebelling against. The very same publications that had lavished praise on the cultural changes wrought by the late 60s hippie psychedelic bands had become, within half a decade, the chief obstacles to further cultural and musical transformation. **Rolling Stone** was perhaps the worst offender. Its authoritarian editor, Jann Wenner, and the bulk of its regular stable of big-name critics (Dave Marsh, Ben Fong-Torres, Jon Landau) positively detested punk as a form of music and cultural expression. Why? Because, in their pot-addled view, it directly challenged many of those 60s values which they felt had produced the "only music that mattered, maaaan". Chuck Young, Chet Flippo, and Greil Marcus were among the rare exceptions, and Young eventually ended up getting fired after adopting many of the aggressive attitudes and rebellious behavior patterns associated with punk. In short, well over 95% of the rock critics associated with the music biz contemptuously dismissed punk and predicted that it represented a short-lived trend which would—thank God!—leave no lasting traces on the development of rock and pop music.

Within a few years, of course, the growing impact of punk demonstrated that all these overpaid stuffshirts were entirely wrong, and in the process exposed them as the hacks and cultural reactionaries that they had long since become. Some of them may have been able to preserve a shred of their tattered credibility by simply admitting that they had been wrong about punk and had since seen the errors of their ways. That would have been the honest and noble thing to acknowledge (as musicians like Ray Davies and Pete Townshend, early critics of 1977 Britpunk, both later had the guts to do), but more than a few of these critics, assuming that no one would remember, adopted the tactic of pretending that they had always appreciated the significance and value of punk. Well, I'd like to put all these assholes on notice. Those of us who were ostricized, ridiculed, physically attacked, and otherwise persecuted for being early fans and proponents of punk aren't about to let them get away with that bullshit. They might be able to fool the new wave of "Deadheads" in the Lollapalooza generation, but we older punks are never going to let them falsify the historical record in such a grotesque fashion. And the same goes for all the college radio schmucks who are now desperately and belatedly seeking to obtain credibility by telling everyone just how much they've always loved punk rock, blah blah blah. In fact, from now on I'm personally going to go out of my way to expose these phony baloney shits whenever they start blathering about punk in a public forum. Even if only a few thousand people currently pay any attention to what we say in **MRR**, I'm at least going to try and make sure that their bogus claims are refuted and that these corrections will be entered into the historical record. So without further ado, let's begin this process by discussing three recent books that have recently appeared about "punk rock" (in one form or another).

The first is a book by Clinton Heylin, **From the Velvets to the Voidoids: A Pre-Punk History for a Post-Punk World** (New York: Penguin, 1993). Heylin is a British writer who has previously penned biographical works about BOB DYLAN, JOY DIVISION, and PIL, as well as Richard Thompson and Sandy Denny! More recently, he edited an anthology of "new" rock criticism, which actually included pieces by a handful of real underground journalists. In his mind, at least, all of this makes him eminently qualified to pontificate on the entire prehistory of American punk rock, and who am I to argue since Richard Hell and Lenny Kaye both wrote rave blurbs for the paperback edition? But you know what a bunch of snot-nosed brats we punks can be. We have little or no respect for our elders, including former punk icons. As it happens, Heylin's book is filled with all sorts of fascinating details and interesting anecdotes about the early proto-punk and punk scenes in New York and Cleveland, many of which were obtained straight from the mouths of key participants. This alone makes the book a treasure trove of punk history and a worthwhile addition to anyone's collection of publications about punk rock. And Heylin does manage to evoke some of the excitement and nostalgia of those early days, which is in itself quite an accomplishment in this jaded era. Perhaps most importantly, in his discussion of the seminal Cleveland band ROCKET FROM THE TOMBS, out of which later emerged such disparate outfits as PERE UBU and the DEAD BOYS, he highlights the central musical division that has always existed within the ranks of our miniscule but contentious scene. I'm talking about the division between those

who were attracted to "punk" primarily because it provided them with the freedom to experiment musically and break down the stylistic walls or genre limitations erected by industry concerns for commercial viability (the "artists"), and those who loved punk **music**—for its own sake—because it stripped down rock n'roll to its most primitive basic elements and thereby recaptured its rebellious, anti-social spark (what I would term the "rock n'roll purists").

To Heylin's lasting embarrassment, he falls squarely within the former category. He is one of those misguided intellectuals and aesthetes who views music primarily as an "AAAHRT" form, and his personal tastes run toward a degree of musical complexity and experimentation which I consider fundamentally antithetical to the spirit behind three-chord punk rock. After reading this tome, it is impossible to imagine him owning a large collection of classic punk rock singles, much less regularly listening to such crude, primitive music. Like many mainstream critics, he goes out of his way to laud pretentious, arty wankers like PERE UBU, but is openly contemptuous of "fuck art, let's rock" exponents like the DEAD BOYS. To my way of thinking, such attitudes are anathema. But our disagreement goes far beyond a mere question of musical taste, because I believe his aesthetic values are absolutely alien to the true spirit of punk, despite the fact that a number of influential **artistes** (spoken with a contemptuous sneer) and musical virtuosos associated with the early punk scene had similar values and tastes. Needless to say, these latter are not the ones that I look up to or have any use for. Regardless of what Heylin may believe, the RAMONES and DEAD BOYS captured the chaotic energy and rebellious attitude of punk rock far more than did angst-ridden, self-indulgent "musicians" like Tom Verlaine and David Byrne. The essence of punk rock, as John Holmstrom of **Punk** magazine once rightly pointed out, was an amateurish lack of professionalism and a bad attitude. Along with others who don't grasp this fundamental reality, Heylin should stick to writing about artists and serious musicians, and leave punk rock to the bored, pissed off, and alienated "youths" (of whatever age) who regularly generate a raucous ruckus on stage and, in the final analysis, make up the lion's share of its audience.

And speaking of the RAMONES, a semi-official biography of the group has just been published by Jim Bessman, **Ramones: An American Band** (New York: St. Martin's, 1993). As with the Heylin book, this one is chock full of details about the background of the individual band members and the developmental history of the group itself. And again, it contains a lot of firsthand reminiscences by the protagonists, in this case the RAMONES and their influential supporters in the press and on the radio. For these reasons, it makes for a highly enjoyable and interesting read. The problem here is that Bessman, a writer for the music industry trade magazine **Billboard**, has produced something very akin to an extended press release. It is, in many ways, a long overdue exercise in hype, if not myth-making. Although I have my doubts, it may be that Bessman has been a big fan of the RAMONES from the outset, or that he was somehow involved in the punk scene before obtaining his current position in the biz. Unlike the Heylin book, however, his biography lacks any real critical perspective. It just gushes on and on about how great the RAMONES are, and however much one might agree, it's hard to take a book too seriously that repeats all the usual superficial pop sociology cliches about, e.g., the suburban boredom that helped fuel the creation of American punk rock, and then goes on to argue, though not without a sense of humor and more than a grain of truth, that the RAMONES have become punk's equivalent to the GRATEFUL DEAD! The entire work is filled with these sorts of superficial analyses and comparisons, and in that sense it is like dozens of other industry-linked treatments of rock bands. But Bessman's is nonetheless a really entertaining book, largely because the RAMONES are themselves very funny, both intentionally and unintentionally.

Last but not least, there's now a book out by the East Bay's most exasperating rock journalist, Gina Arnold. It is cleverly entitled **Route 666: On the Road to Nirvana** (New York: St. Martin's, 1993), and displays all the virtues and shortcomings of her article-length features on a larger scale. As per usual, it's an extremely evocative, beautifully written, and highly personal piece of prose, and unlike most of her fellow "alternative" rock critics she really makes you believe that rock n'roll changed her life. I'm certain that it has, because the sense of awe and wonder that is characteristic of all obsessive rock n'roll fans is very effectively transmitted via her writing. No one who is equally obsessed—and remember, I am a person who loves rock n'roll more than my girlfriend, more than Coca Coca Classic, more than engaging in historical research, and practically more than all the rest of life's wonders put together—can fail to be deeply touched by certain passages herein, in part because these passages will so closely parallel or reflect their own feelings and experiences. Arnold's basic problem, as I indicated in another column several months back, is that she has utterly mainstream college radio tastes but, for reasons which still escape me, fancies herself to be on the cutting edge of underground rock. In her chapters on the alleged S.F., L.A., and D.C. punk roots of the corporate "alternative" rock she so adores, for example, she drops hints all over the place suggesting that she was a regular attendee at punk shows in the San Francisco Bay Area. This is, to put it bluntly, a bogus claim. Not only is it belied by the incredibly skimpy and half-hearted coverage she gives to S.F. punk, but I know from firsthand experience that she hardly ever went to punk gigs around here. How? Because I've attended somewhere between 600 and 1000 punk shows in this city since my arrival in the summer of 1979, I never forget a face, and I don't remember ever seeing her. (About four months ago, someone finally pointed her out to me, and she looked completely unfamiliar, which is not the case with the core of regulars I still recognize from those halcyon days.) If she did go to punk gigs, it must have been to a handful of relatively grandiose shows (at places like the Temple, the Farm, the VIS Club, or the I-Beam) featuring the more famous punkish bands (like the DEAD KENNEDYS, X, or her heroes, the REPLACEMENTS), the kinds of gatherings where one can easily get swallowed up by a mass of fair weather or wannabe punk fans. She certainly wasn't hanging out on a regular basis at the Deaf Club, 330 Grove, the Valencia Tool and Die, the Sound of Music, the Mab, and numerous other transitory holes in the wall where most of the really underground gigs were held.

Should anyone have any lingering doubts about this, it will become clear as soon as they take note of the bands she focusses on in this book. Although she drops the names of or briefly discusses several seminal punk outfits (the PISTOLS, the AVENGERS, the RAMONES, BLACK FLAG, the WEIRDOS, etc.), she doesn't profile any of the more obscure underground punk bands, past or present. Instead, she devotes the bulk of her space to relatively lightweight and commercial college radio stuff like the REPLACEMENTS, R.E.M., BIG STAR, FUGAZI, JANE'S ADDICTION, PEARL JAM, NIRVANA, and the Lollapalooza tours, not to mention Subpop, the wimpy pablum on the K label, and the "indie rock nerds" who served as college station DJs before going on to work for major labels. Don't misunderstand me. I think the first REPLACEMENTS album and their **Stink** 12" EP are great, and that Ian is an unusually principled fellow (even though MINOR THREAT will always remain his most significant band, as even Arnold acknowledges). I also like NIRVANA and was really impressed with **Nevermind**. But let's face it, no matter how "radical" some of the above groups may have seemed in relation to prevailing college radio standards at the time of their vinyl debuts, not a single one of them can be considered—then or now—to be on the cutting edge of the punk underground. Indeed, most of them aren't really "punk" at all, regardless of what definition one chooses to adopt. Not by a long motherfucking shot. Yet this relatively commercial and mainstream drivel is precisely what Arnold has always gotten all slack-jawed and dew-eyed over, if this book and her weekly columns are any indication. Moreover, practically every time she actually mentions or discusses current punk

bands, her information is misleading if not downright erroneous. Can anyone forget that she described the DWARVES as a "grunge" band in a recent column? Many more such gaffes could be chronicled if one went back and reexamined her articles, though this is the only one I am able to remember off the top of my head. Everyone makes occasional mistakes, of course, but when it comes to lesser-known punk and garage bands Arnold is obviously venturing into musical and cultural territory that she knows very little about.

The main thesis of the book can be summed up in the following illustrative passage: "Without punk rock there'd be no college radio, no SST records, no Cure. Madonna couldn't be going around in her bustier, and Sonic Youth wouldn't be on Geffen. There'd be no Replacements without punk rock, and certainly no Lollapalooza Tour." Now that would **really** be a shame! What would all of us punks do if not for the excitement generated by Lollapalooza? Life just wouldn't be worth living if phony baloney sexpots like MADONNA weren't traipsing around in their underwear! Sarcasm aside, this is one of the most pathetic arguments in support of the value of punk rock that I've ever had the misfortune to encounter. It would be positively ludicrous if its implications weren't so horrifying. Is this what all of our efforts over the past fifteen or so years have really boiled down to? That we've bulldozed a path for shitty, pretentious acts like JANE'S ADDICTION to follow on their road to success? If such things constituted its sole "accomplishments", punk would have an awful lot to answer for. If you ask me, not a single one of these things represents any sort of accomplishment. On the contrary, they represent a perversion and degeneration of everything punk once represented (and still represents, at least in part, to those of us who are diehard fans). The fact that Arnold doesn't realize this provides the most eloquent testimony imaginable of her failure to recognize and appreciate the true value and spirit of punk. Seen in this light, it is all the more difficult to take her incessant post-facto paeans to punk rock seriously. At the moment, the only thing they are inspiring me to do is pick up a revolver. The sole remaining question is whether I should point it at her or myself.

In any event, I for one am getting sick and fucking tired of all these johnnie-come-latelys who are now claiming to be big "experts" on the subject of punk rock. If truth be told, what most of them know about the history of punk after 1978 could barely fit into a thimble. Yet they are obtaining lucrative book contracts and establishing a measure of credibility among those who are too young or too ignorant to recognize their errors and contest their analyses. With each passing day, I'm thinking more and more about writing my own book on the subject. If all these know-nothings can get away with it, why shouldn't someone who has been intimately involved in the scene for almost two decades throw their hat into the ring? This is becoming all the more necessary, since these days even most so-called "punks" have apparently forgotten what punk was originally all about.

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

This month has been a particularly good month for punk releases. In fact, I wouldn't even know where to begin except for the fact that one of them is the best punk album since SNAIR's great debut. I'm talking about the HUMPERS new CD, **Positively Sick on 4th Street**. (That's a hilarious parody of a BOB DYLAN album title, for all you ignoroids out there.) Let me begin by quoting the brilliant liner notes by **Flipside**'s own Martin McMartin, which will give you some idea of the overall spirit of the thing: "The disc you hold in your creepy little hands can redeem you, babies! The Humpers wanna take ya on a bad trip back to the future, where young, loud, and snotty are the buzzwords of a new degeneration. They wanna make ya puke on all your arena-rock excess and jam that fashion statement you're tryin' to make right down yer throat. You wouldn't want these guys near your liquor cabinet or your fat little sister...The Humpers are real. Ready to crack you in the skull with a big punk rock and wash you in the blood of rock 'n' roll. They're hungry and you're in their way." I couldn't have put it better myself. What we have here is an album full of crunchy garage punk blasts with more than a nod to the DEAD BOYS, HEARTBREAKERS, and MC5, among others. "Soul Surgeon" is one of the best punk songs I've ever heard—and that's saying a helluva lot, considering the hundreds of thousands I've heard in my life—and "Murder City Revolution" and a host of others aren't far behind. With nary a single duff cut, the inclusion of a couple of tracks from their singles, a strong cover of the MC5's "Rocket Reducer No. 62", and a nice stream of "shut up"'s at the end, I can't think of a single reason not to rush right out, buy this disc, and crank it up to full volume. The first time I heard it I was mighty impressed, but now that I've played it over two dozen times some tracks on it actually give me goose bumps. Let me make it real simple. If you're not bowled over by this record, don't even try to pretend that you ever liked pure punk rock, you fucking poseur. No shit. And guess what, they're even better live.

Speaking of punk, check out the new CHAOS UK 12" EP, **100% Two Fingers in the Air Punk Rock**. I've always liked this band, but this is undoubtedly their best release in years. "A Swindle" is a blistering uptempo attack on punk sellouts, and has a great alternating dual vocal bridge. "Wall Street Crash" and both parts of "Ronnie was a Rebel" are also exceptionally catchy punkers with a nice "fuck you" feel, and there are lots of funny intros. In short, this whole EP is...well, it's punk as fuck. I also saw these jokers live a couple months ago in an Oakland warehouse, and they were definitely the real thing. Why can't there be more bands like this around here? We need 'em more than ever nowadays.

No one can talk about punk this month without mentioning the new QUINCY PUNX EP, **Get the Humans**. It's got as much biting satire and side-splitting humor as their debut, as well as the same snotty, garagey feel. But I like the music much better because they slowed the tempo down to punk (as opposed to thrash) speed on three songs ("Part of the Problem", "Fuck You if You Can't Take a Joke", and "Beer Brigade"), which makes it alot easier for an old fart like me to jump around to the beat. I dare you to keep a straight face while listening to the retarded dialogue from the infamous episode of "Quincy" which opens this EP.

Two issues ago I somehow forgot to review the latest WRETCHED ONES EP, **Johnny Burnout**, which is on the Force Majeure label instead of Headache. I apologize profusely, but I'm so busy these days that I sometimes lose track of things. In any case, the title track and "Wretched Girl" are particularly fine examples of this band's chunky working-man punk style, with its gruff vocals and distinctive guitar breaks (courtesy of B.T.). The display of besotted obsession on the latter track is genuinely touching, as it's the sort of sensitive love song that one wouldn't expect to hear on a WRETCHED ONES record. Another winner from the New Jersey "power drinkers", who supposedly have an album on the way. I just wish they'd get enough time off work to come out to California, since there's some dedicated West Coast power drinkers that would love to see them live.

Speaking of Joisey, there's also a new NIBLICK HENBANE EP out on Headache. The three originals are driving, fairly catchy Oi numbers, although the production is a little muddy and "America" is marred lyrically by the kind of misplaced patriotic pride that seems to be omnipresent back East. (I love lots of things about America, too, such as the individualistic ethos, the Constitution, and the psychotic popular culture, and I share their revulsion for violent criminals, but there may be some worrisome subtexts herein despite their explicit dissociation from neo-Nazi types.) Be that as it may, the music is pretty darn good, and this time around they've decided to make HERMAN'S HERMITS wish they were never born. Like all Headache records, this one is low-fi and 33rpm, which means you really have to crank it up to get the full effect.

One of the big surprises this month is the new EP by the CAMPUS TRAMPS, a British garage punk band with plenty of pop hooks and guitar punch. It includes a sort of RAMONES tribute ("Raise Hell with Riff Randall"—I trust you all remember the movie "Rock and Roll High School"), but the outstanding cuts are on

the B-side. Both "Condition" and "Glad You're Gone" have irresistable melody lines and choruses wedded to real dirty guitar breaks. This release is on a Japanese label (1+2 Records), but it's definitely worth picking up if you can find it somewhere.

As for live shows, the big surprise of the month was the ADICTS gig at the Berkeley Square. I was never a big fan of the ADICTS in their earlier incarnation, even though they had some very catchy singles, and was singularly unimpressed by their gig in San Francisco back around 1984. In fact, right after they took the stage at their recent show, I told someone that I expected that they would suck. It turned out, however, that they made me eat my words. They were really great, what with a set full of hook-filled melodic punk blasts, funny between-song commentary, and an energetic stage presence. Check 'em out if they come through your town. The other recent highlight was the brilliant audience baiting by Matty and the other FUCK-BOYZ in the course of a set opening for the MENTORS. The latter were as stupid and boorish as ever—they haven't changed one iota over the years—but, as incredible as it seems, their fans have actually degenerated as the years have gone by. Even so, I like to see 'em about once every five years.

IF YOU WANT YOUR ROCKIN' OB-NOXIO-PUNK RECORDS AND CDs REVIEWED IN THIS COLUMN, SEND ALONG AN EXTRA COPY c/o ME TO MRR.

A girl comes to Berkeley because she's sick of the small town where she grew up and the narrow-minded people that live there. She wants to enjoy all the freedom, experience all the excitement that she's sure she's been missing. She meets some cool people who hang around Telegraph. They're way cooler than any people she ever knew before. They're in bands, they publish zines, they organize protests and fight with the police. They also like to drink a lot of beer. The new girl wants to fit in, so she drinks a lot of beer too. A year later she's an alcoholic, spare changing on the street. Her former friends ignore her when they see her.

Another girl comes to town and has trouble getting a job. She hears that a lot of punks work as prostitutes, or, as is commonly said these days, sex workers. She decides to give it a try, and at first, everything goes well. She makes loads of money, and she kind of gets a kick out of realizing that she has power over men, especially the kind of men - businessmen, school principals, cops - who used to make her life miserable. She gets so into being a whore that pretty soon she only hangs out with other whores. Somewhere along the line she starts doing cocaine, and then heroin. Eventually she turns into such a junkie that she gets fired from her job at the massage parlor, and has to start turning tricks on the street. The cops find her body in an alley. She's been beaten to death. The killer is never caught.

A boy moves to the city from a rich, mostly white suburb. His parents are racists, and so are most of the kids he's grown up with. He realizes how wrong that is, so he resolves to never judge people by the color of their skin. Partly to save money, but also to demonstrate the level of his commitment, he rents a place in a mostly black part of town. He listens to a lot of rap, dresses and tries to talk like a cross between Ice Cube and Chuck D. He gets along okay with some of the local kids, but whenever he's more than a few blocks from his house, he gets called names and sometimes shoved around by black kids who tell him to get his white ass out of their neighborhood. He tries to explain that he's on their side. Sometimes they listen, but one night a gang beats the shit out of him and puts him in the hospital. When he gets out he moves away. Eventually he starts hanging out with a bunch of white supremacists who are preparing for race war.

Joe is a left-winger, practically a communist. His friends mostly march in demonstrations or write articles explaining what's wrong with the system. But he wants to do something more real, so he gets a job at the local factory, with the idea that he's going to organize the workers into a radical labor union. But in order to communicate with them, he figures he has to approach them on their own level. So he joins the plant bowling league, starts smoking cigarettes, and goes along with the boys when they stop in for a beer after work. He even takes to watching baseball and football games so he'll be able to keep up with the conversation. Ten years later, Joe still works at the factory, he's married to a woman he met at the bowling alley, they've got two kids and another on the way, and he puts away at least a sixpack of Budweiser every night. If anyone mentioned labor unions in his presence, he'd probably laugh or make some sarcastic remark.

When Susan was in college, she got involved in the prisoners' rights movement. She would help them file lawsuits demanding better living conditions, or to appeal their convictions. In the course of her work, she wrote regularly to a number of prisoners, and visited many of them as well. She ended up getting romantically involved with one prisoner, and when he got out, she started living with him. All of her friends told her that the man was no good - he had, after all, been convicted of both rape and murder - but he swore that he'd been framed because he was black and the victim was white. Susan believed him, some of the time. Other times, when she didn't believe him, she rationalized that whatever he might have done, it was only because he'd had such an unhappy life, because he'd never been loved. She was sure her love could make the difference. Today she still lives with him, but he only comes home once or twice a week, usually to demand money or tell her what a bitch she is. He doesn't beat her up as much as he used to, but her nose is permanently bent to one side, and she's lost part of the hearing in one ear from past beatings. Her old friends have given up trying to talk her into leaving; mostly they don't even see her anymore.

John came to Ann Arbor to attend the university. He was the first person from his family ever to go to college, and everyone was excited that someone from their little town had been accepted to such a prestigious school as the University of Michigan. John felt pretty good about it too, but he wanted more out of life than just to be a good student. He started hanging out with the punks that went to his school, and that was cool. Then he started meeting other punks who didn't go to school, and thought people who did were posers. John didn't want to be a poser. He moved into a punk house where nobody worked or went to school. He had a hard time keeping up with his studies because everybody stayed up all night listening to music and getting drunk, and they'd laugh at him when he'd try to go to bed at midnight because he had class the next day. Gradually he gave up trying, and he flunked out after his second semester. He also lost his scholarship. He managed to scam some money out of his parents before they found out; after that he mostly got his food from dumpster diving. The punk house got evicted, and after John ran out of couches to sleep on, he ended up going back to his home town. He works midnights at 7-11 and drinks a lot.

What do all these stories have in common besides the fact that they're true (some facts have been slightly altered to protect people's privacy)? Simply this: if you don't already know somebody who's met a similar fate, sooner or later you almost certainly will. Some of these stories go back as much as twenty years, others are still unfolding as you read these words. What happened to these people will happen to many others, might even happen to you, for one main reason. They thought they were expressing their sympathy for the oppressed and down and out members of society by becoming oppressed and down and out themselves.

Punks are especially susceptible to this sort of thinking. More than any subculture since the 1950s beats, punks tend to romanticize failure, to see themselves as beautiful losers, doomed visionaries, shooting stars on a collision course with disaster.

I've given a lot of thought to why this might be. The best conclusion I can come up with is that most punks come from a relatively sheltered and privileged environment. Yeah, yeah, I know some of you

had to make do without your own TV set or car or Nintendo, and some of you might even have been forced to hold an after-school job to support your record buying habit, but face it, the great majority of you who read this magazine are white and middle class, if not upper middle class.

Just by virtue of the fact that you're able to read these words, you've already got a head start on a significant number of your fellow Americans. Millions of them are functionally illiterate, meaning that they couldn't read this if they wanted to, and many millions more read with such difficulty that they don't find it worth the effort to tackle anything more demanding than a lottery ticket or a street sign.

So what, you say? Just this: in a society so inequitable as ours, where violence and brutal injustice are as much a way of life for some as unchallenged comfort and luxury are for others, any reasonably sensitive person can't help but feel a little discombobulated by the constantly conflicting realities of life in modern America. Cognitive dissonance, some might call it: nothing seems to make enough sense.

One way this disorientation commonly expresses itself among the more privileged classes is a feeling of life being meaningless and unreal. From the insulated cocoon of a safe suburban home, where the harshness of the inner city is reduced to images on the video screen, it's tempting to think that somewhere, somehow, people are doing things that matter more, that others are experiencing life in a way that you're not capable of.

And some people are, but in most cases they're not the pimps and drug dealers and whores and beggars and drunks and junkies. Having been at least a few of those things myself, I can testify from personal experience that those of you whose own hardship has been limited to not having cable TV or not getting to go out with the pretty blond girl next door are not missing anything out there in the harsher world.

So am I saying stay there in suburban land, be always safe and never sorry? No, of course not. I'm saying, god help me, a version of what my mother always told me: you don't have to roll around in the mud to know it's dirty. And you don't need to get beat up by the cops or your pimp or get thrown in jail or die an early death from drugs or alcohol or general self-abuse to live a meaningful life. Believe me, enough trouble will find you without your having to go look for it.

And now the continuation of an ongoing diatribe, on a subject I'm getting more and more annoyed about. Recently a fellow columnist, namely Jeff Bale, and his girlfriend got attacked by two young black men with guns. I know some of you will say that I am racist for even mentioning the skin color of the attackers, but only someone with the their head up their ass could fail to acknowledge that there is an awful lot of black-against-white street crime these days. Yes, I know there is also a lot of black-on-black crime, and I know that American society as a whole is still overwhelmingly tipped against black people. Any white person with a sense of decency is appalled at what our country has done and continues to do to its black citizens.

So what's my point, you say? Well, what I'm getting pissed off at is not black people (except, of course for those who are actually out in the streets beating and robbing), but at the mush-brained white liberals and wannabe radicals who think they're doing black people a favor by glorifying the guns and gangs subculture as some kind of emblem of rebellion. A gangbanger is no more than the lowest form of capitalist scum; he (usually he) does exactly the same kind of things as the corporations punks are always bitching about, only with a lot less finesse and a lot more visible blood.

Why is it when Reagan or Bush or Clinton drops some bombs and kills a few civilians to help make the international environment safe for corporate investment, our ultra-radical punks are ready to riot in the streets, but when some cocaine gang does a drive-by on innocent civilians, it's no big deal as long as some rapper can come up with some cool rhymes about it? Yeah, I exaggerate a little, but not much.

When I see a young black person in gangbanger apparel, I usually get out of the way. Maybe I'm being paranoid, but I've lived in big cities much of my life, and that's what experience has taught me. When I see young working class white people in their Raiders jackets and caps, I don't feel quite as paranoid, but I don't go out of my way to make friends with them either. I basically think, what losers. Paying all sorts of money to wear the logo of a mostly white, multi-zillion dollar corporation that drastically fucked over the mostly black city of Oakland (I don't mean by taking the team away, who gives a fuck about that, but by scamming the city out of more than 20 million bucks that could have gone to real human needs), yeah, that's really hip. Maybe next year McDonald's or Pepsi logos will be the total hiphop look.

But what really gets me going is when I see hipsters and intellectuals and outthere punks copping that sort of street attitude. Here we're talking about people who should know way better. But instead they'll contort themselves into unimaginable contradictions explaining why it's all right for Ice Cube or Ice-T to talk about bitches and hos and killing people who aren't the right color, or how Public Enemy can dis on fags and sell out to a major label and spout the most inane pseudo-intellectual crap and not only be taken seriously, but be considered revolutionary.

One thing I'll agree with black radicals on: white people are responsible for most of the ills in black society today. But today, I'd say that would-be radicals and revolutionaries among the white race are doing as much harm as the old-fashioned segregationists and racists who are slowly but surely fading away. Every time you give serious credibility to a moron like Ice Cube, you are insulting the black race. Sure, the guy can bust a good rhyme and he can be funny as hell. But that's what he is: a clown, with few if any principles (well, I can recall one, as the man proclaimed on an NWA record: "Life ain't nothin but bitches and money"). Taken as a song and dance man, an entertainer, he can be great. As a spokesperson for black people, he belongs up there with Amos and Andy (young people, ask your parents).

The same goes for most of the other rappers commonly held up as sterling examples of revolutionary black culture. No, I don't mean this to be an attack on all rap music; I know there intelligent and responsible rappers. But every time dingbat white wannabes kick down their money for one of the more idiotic releases, they're helping to destroy the genre, not support it. Think of it this way: pick the most moronic, useless example of a punk band and then imagine what would happen if they suddenly became wildly popular outside of the punk scene. Sold millions of records, in fact. Don't you think that would have a big effect on the punk scene too? The better, more intelligent bands would be shoved out of the way and quickly forgotten as all the corporate bucks flowed toward the bands who sounded most like Spike Anarkie and the Fucken Shitz. (Yeah, I know many of you think this has already happened, and you may be right.)

So what's this all have to do with Jeff Bale and his girlfriend getting attacked by young black men with guns? Maybe not that much, except that violence and guns have become extremely romanticized of late, and some supposedly very hip punk rock types have been among those doing the romanticizing. I've had a gun held to my head on several occasions, by both cops and robbers. I've seen a kid get shot by a cop, and a cop get shot by a kid. I found none of this particularly pleasant. And I seriously wish the hard-edged self-righteous posers who strut around the punk scene as if they were waiting for their race transplant to take hold would go the fuck back to Orange County and the other rich white suburbs they came from, because they sure as hell are contributing nothing but shit to our urban environment.

Now, on a more pleasant note, for all you bona fide wimps out there who are in on my well-known conspiracy to destroy punk rock by stripping it of its all-important AGGRRRRESSION: our band, the Potatomen, has completed a 7-song demo tape that's got to be the weakest, most feeble thing ever released under the general heading of punk rock. It's even too wimpy for Lookout; that's why it's a demo. Acoustic guitar, bass and drums, and three dorks who can't sing attempting catchy little melodies about life, love, death, and Eureka. $2 postpaid; no high quality stuff here, it's taped over other old demo tapes. PO

Box 11374, Berkeley CA 94701.

I've also been asked to mention that the Bay Area's own Punk BBS, aka Cool Beans, has moved to Frisco and has a new number: 415-648-7865. Or 415-648-PUNK. If you don't get enough of my and Mykel Board's ravings in MRR, you can find more there. I tried getting Ben Weasel hooked up to the BBS when he was out here, but within two minutes he was insulting everybody on the network, and five minutes later, he was challenging the system operator to a fist fight. A first for me in BBS-land, I must say.

And lastly, Phyllis of RAOOUL has been bugging me to help her in her quest to become famous by mentioning her in my column. OK, Phyl, you've had your fifteen seconds. Yeah, I know it used to be fifteen minutes. Things move faster in these wonderful 90s.

HEY HO LET'S GO! WITH CHRISTEEN

I was watching the popemobile the other day careening into Denver with several thousand fanatical kids in tow. Although the foam miter headgear was doing quite a brisk business with the same crowd, I wondered how much of his message they were buying. The same Catholic Church that preaches humility and charity has more real estate holdings than any other organization on the planet. The same church that teaches "all people are equal in the sight of God" won't even allow their women followers into the priesthood. Although the church preaches an alleged morality of the highest order, the Vatican in Rome has the largest pornographic collection in the world. I can just see these guys now....."Father Brown this is filthy disgusting smut ...the world is an unsavory place.....by the way let me have a closer look at Miss September....." The same church that follows the commandment "Love thy neighbor" has thought nothing of subverting it when it came to neighbors who looked different, spoke different or worshiped different. Likewise "thou shall not kill" didn't apply to "savages".

I know all these kids in Denver can't be brain dead although at least then they'd have an excuse. Hopefully, maybe they just ditched a few too many history classes. I think idealism and the need to want to make a difference are important qualities in any human but blind idealism is wasted energy——I know a guy with a megaphone at the 24th St Bart Station who's past the point of no return on that one thank you very much! Why anyone would want to worship the leader of these "politics of hate" is beyond me. When I want to subvert all my self respect and lie down with dogs, I'll look you up pal, OK? It's no turn on for me to hear that overdone message about "traditional values", which, translated for me, means a time when I couldn't vote, speak or think. Hey, that's just what I had in mind for you, now that you mention it!

Yeah the Pope....... What a guy.......My grandmother had pictures of every pope for the last 200 years plastered all over her house. The ole "Shrine-O-Pope" syndrome that I think is genetically inherited by every Italian Catholic....it's like one of the prerequisites or something. That combined with the gold spray paint that adorned every light fixture, every plastic plant, every picture frame. She was the girl with the Midas touch, but strangely, none of this seemed to touch her. She died a bitter old lady in a rest home, her only visitors the cockroaches that shared her lonely table.

I myself was raised a good Catholic girl. I went to Catholic school for twelve years — yep— twelve guilt-ridden years of marital bliss with Jesus—twelve years of bad haircuts and bad wardrobes ——years spent watching Sister Mary Anastasia attach one of my classmates with his own belt to the schoolroom chair and then proceed to lift him "heavenward" by the bottom of his ears. I remember I had my first inkling of "gee, maybe they're full of shit" when one day after an exceptionally long lecture by Sister Mary Rose addressing "the Next Coming of Christ and Your Role in the Picture", I said "excuse me Sister Mary Rose but I'd rather be the head guy you know? I mean why be a nun and wait on these old priests when you could be a priest and have 'em wait on you?" Her answer, and don't forget this was a woman who held a PhD in Biological Science and played basketball better than any guy I knew, her answer was "because Christ was a man". I mean, that was supposed to be the end of the conversation! Let's face it, if Mary can get pregnant without having sex, Christ can be a woman! Needless to say, I lost the faith quite rapidly after that but the guilt that accompanied the Church's teachings wasn't as easy to dispel.

Particularly for women Catholics, guilt was thought of as "your cross to carry". If you married a guy that broke every bone in your body on his weekend binges, it was your fault because you must have done something to upset him—never mind that the guy might be off screwing your best friend—a good Catholic wife stood by her husby—even if he "strayed". Of course, if I had tried the same thing the same church that was so understanding about "men's frailties" would rear its ugly head at me and advise me of my excommunication.

My own mother refused to leave my father because of this double standard. The guy liked women, period. I used to come home at 4 am when I was 17 and try to sneak in the house shitfaced and incognito. Most of these times, my mom was in the kitchen with a jug of wine, usually about halfway demolished (her and the bottle) trying to play solitaire thru her tears. On those nights I wanted to drive a stake thru my fathers heart like he had driven one into hers , she had become such a wreck. But you see, with her Italian Catholic background, she could never have been at peace anyway because, according to those beliefs:

It was her fault he was cheating
It was her fault the marriage was a disaster
It was her fault she had breast cancer
It was her fault she was an alcoholic
It was her fault she had one kid in a nut-house and another in prison

It was her fault, dammit, because a good Catholic bore their crosses!

My mom didn't leave the marriage or the Church——she chose to leave the planet instead. But of course, to die a Martyr really was the best way to go according a a church that teaches that you'll get your reward in heaven, while you wallow in self pity below. (And while you're wallowing, would you mind giving us a small donation?)

That whole guilt trip seems have caught on like crazy. Every time I pick up the paper I see signs of it. Look at the guy who testified to killing a elderly guy for no reason, then turned himself into police out of guilt after his weekend binging. He said "It had started to bother me". My question is, why didn't it bother him while he had the gun to the guys head?

Or the guy that was shot in the face during a bungled robbery attempt one morning at his grocery store. After undergoing three hours of surgery to remove the bullet, he was back at work the same afternoon! When the news media asked him what on earth he was doing, he said "I do not die so I work...I work until I die". Oh brother, this guy must have had a Catholic childhood!

Or how about that feisty gal in Manassas, Virginia, who cut off her husbands penis, then tossed it out the car window. Later, out of guilt (that good ole Christian know how), she tells the cops exactly what she did and where they can find the stray dick, inevitably convicting herself in the process. (The Manassas DA issued a statement saying "I think we will have enough evidence to bring this to a Grand Jury"... whoa, I guess so!—I wantta see the pictures first though just to really convince me, OK?)

Of course, as my Catholic upbringing has taught me, out of pain and suffering comes good, and it appears they are right this time. I know that "poor rapist" in Manassas thinks so....I heard that he's getting a penile implant thrown in for kicks during the 9 1/2 hour surgery............

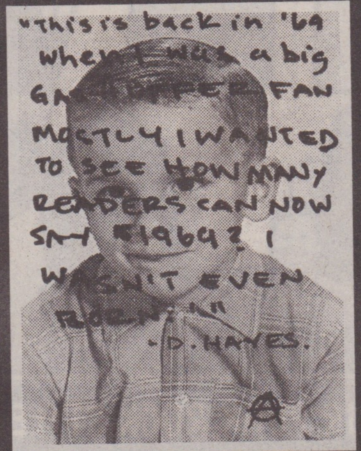
What a world——and you're in it!

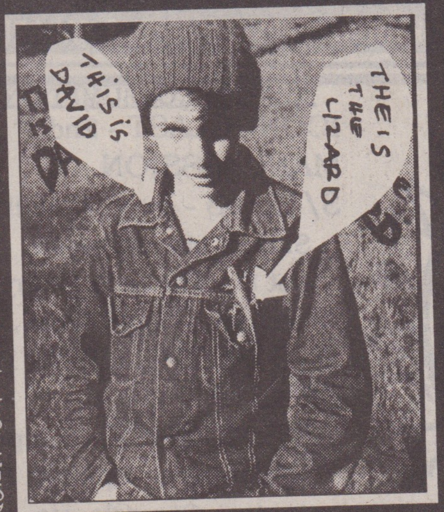
SHITWORKER of the MONTH

BY ali

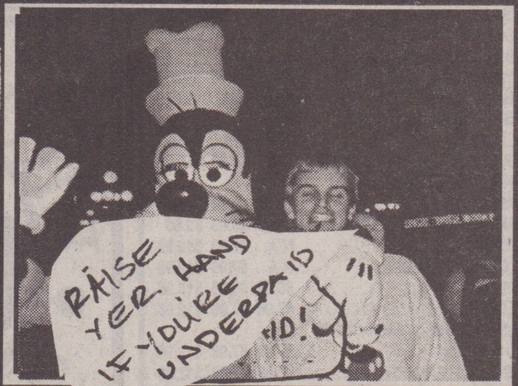
DAVID "EDWARD STUART" HAYES IS THIS MONTHS LEAST RELUCTANT TO PARTICIPATE "SHIT WORKER OF THE MONTH" HE IS A FINE HUMAN BEING WHO HAS WORKED ON MRR SINCE 1986. DAVID HAS DONE EVERYTHING FROM REVIEWS, TO COVER LAYOUT & PROJECTS SUCH AS "TURN IT AROUND". MR. HAYES WHO CURRENTLY RESIDES SOMEWHERE IN THE EAST BAY IS THE HEAD-CHEESE BEHIND "VERY SMALL" A CONGLOMERATE RECORD CORP. (IN THE EAST BAY AS WELL.) DAVID HAS ALSO WORKED ON A PLETHORA OF OTHER PROJECTS FOR DA KIDS SUCH AS BLACKLIST MAIL ORDER, EPICENTER, & GILMAN STREET. DAVID SEZ "I WORK ON MRR BECAUSE I WANT TO SUPPORT THE MUSIC THAT SUPPORTS ME. THE MUSIC IS WHAT KEEPS ME ALIVE. SO I'M GIVING LIFE BY CONTRIBUTING TO THE SCENE 'DUDE'." FOR A LIVING DAVID MAKES HIS MONEY IN PART THROUGH HIS MAILORDER. HE HAS ALSO WORKED AT REVOLVER, AS A BIKE REPAIRPERSON. AND FROM THE ROYALTIES FROM THAT SKA BAND (OP-IVY) WHO WAS SOME BAND ON SOME LABEL DAVID HELPED TO START. THERE'S A STORY WHICH SEZ THAT A GUY ONCE GRABBED THE MONEY BOX & RAN OUT. DAVID JUMPED ON HIS BACK & RODE HIM PIGGY BACK DOWN THE STREET.

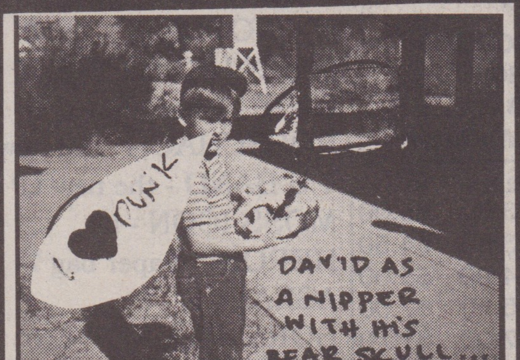
PLEASE SEND DEMOS!!!





PORTRAIT OF A YUNG MAN WITH AN ANGRY LIZARD





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DIRGE-"Soul Storm" lp (Ct)
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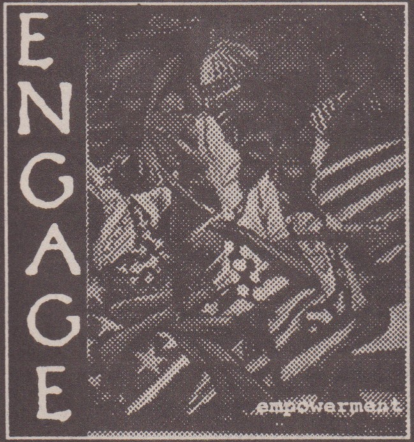

on red vinyl (8 songs) or cd
(includes "2 new songs 7")

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members of nuisance, engage & freak beans on Kirbdog Records. (See above 7" prices).

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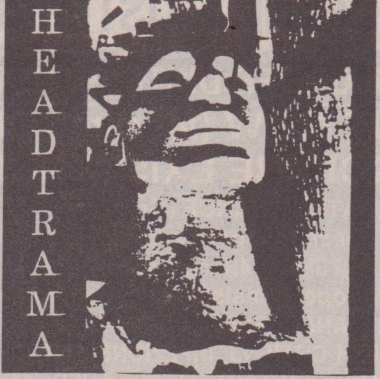

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UNDERDOG
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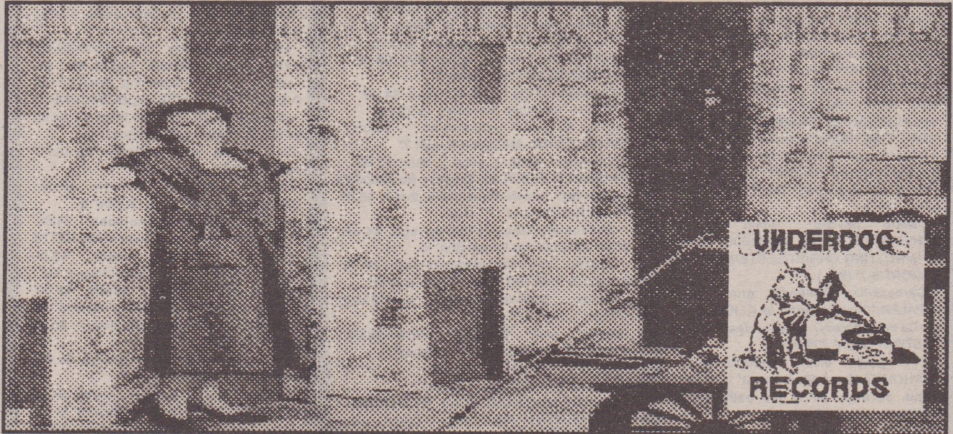

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This is just a sampling of what we have. We carry alot more stuff. in fact tons more. We are a non-profit mailorder/distribution thing. We also sell stuff at shows. So if you're interested. send us a sample or call. We also help set up shows in the Kalamazoo area . so call Joel if you want to play here. we'll do our best. Oh yeah. we only mark stuff up 25% to cover our expenses. This ad may look pretty professional. but we still do it on the floor of our room. and we have fun. too. Thanx to all who helped SPORK on tour. let us sleep. eat. annoy. etc. We appreciate your niceness. Except for Danzig. he wasn't very nice.

WE HAVE LOTS MORE!!! NEW CATALOG OUT NOW!

send stamp,SASE or 2IRC's for list We carry th following labels.Old Glory, Community Chest Rhetoric,Bovine, Mass Media, Mugglewump, Assembly Gern Blandsten, Nawpost, 4 1/2 Finger, Wardance, Underdog, Equality, Outback, Titanic, THD, Vermiform, Squat or Rot, Ebullition, Insurrection, Gravity, Forfeit, Farout, Rake, Simple Machines, Shakefork, Caulfield, Stiff Pole, Round Flat, Moonshine, and more! LABELS: We'll carry your stuff! Send sample OR Call Joel at (616) 344-5707.

NO CHECKS! M.O.'S TO JOEL WICK

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Init. chrg. lp	1.05	2.75	5.65	7.40	3.66	7.53	6.55	spork.
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each add. lp	.30	.85	2.65	3.65	1.50	3.70	1.05	yum
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V/A BACK TO FRONT VOL. 1 LP *E*
A=$3.00 *B*=$3.50 *D*=7.50 *E*=$10.0

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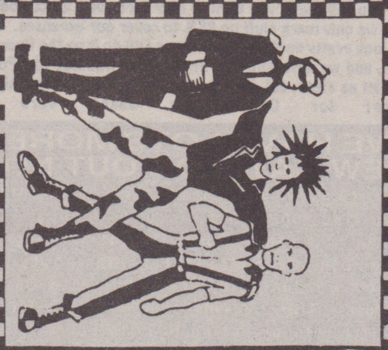

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This series of D.O.A. singles from '79 to '81 will be re-issued on a monthly basis. The 1st is a 7" including songs; *"Disco Sucks"*, *"Nazi Training Camp"*, *"Woke Up Screaming"* & *"Royal Police"*. The 2nd 7" includes *"13"* & *"The Prisoner"*. Watch for all 6!!
Wrong 6. "Disco Sucks"
Wrong 7. "D.O.A."
$3.50 U.S. each

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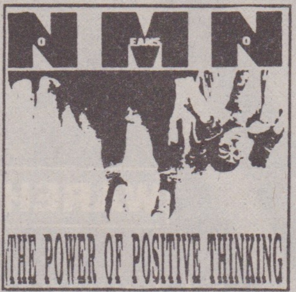
Finally! The album you've been waiting for by The Show Business Giants, the band who put the *WHIIZ* in *GEE*! This album also features Ford Pier, and was produced by John Wright.
Wrong 3. $12.99 U.S.



"POWER OF POSITIVE THINKING"
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Who needs psychotheraby anyway!!!
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We here at Gern B. have been distributing other labels releases for a while and plan on expanding that end of it. Bands/labels send a sample or call 1 (201) 265-9025 and tell us what you have. People, we carry alot of the latest stuff and still have many recent U.S. & foreign discs on hand.

New: SPORK 7"...MEDICINE MAN 7"...SHOTMAKER 7"...UNBIASED 7"... CURRENT Lp...SWIZ "Rejects" 7"... BREAKAWAY new 7"...COLLASPE 7"... ASKANCE 7"...AVAIL 7" and Lp... and much more....send for our latest list and prices!!!!!!!!!!!!!!

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Chaos U.K. - *Headfuck*
Hiatus¥Embittered - split
Concrete Sox - *Lunched Out*
Disrupt¥Disdain - split
Thatcher on Acid - *Chagrin*
Beyond Description - *More Power to Your Elbow*
Filthkick - *Hand Crushed Heart*

LP's: $7.50 CD's: $11.00
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Deviated Instinct - *Reopening Old Wounds* LP / CD

Send $5.00 to be put on our mailing list for a year! We also carry many independent labels and hard to find stuff!
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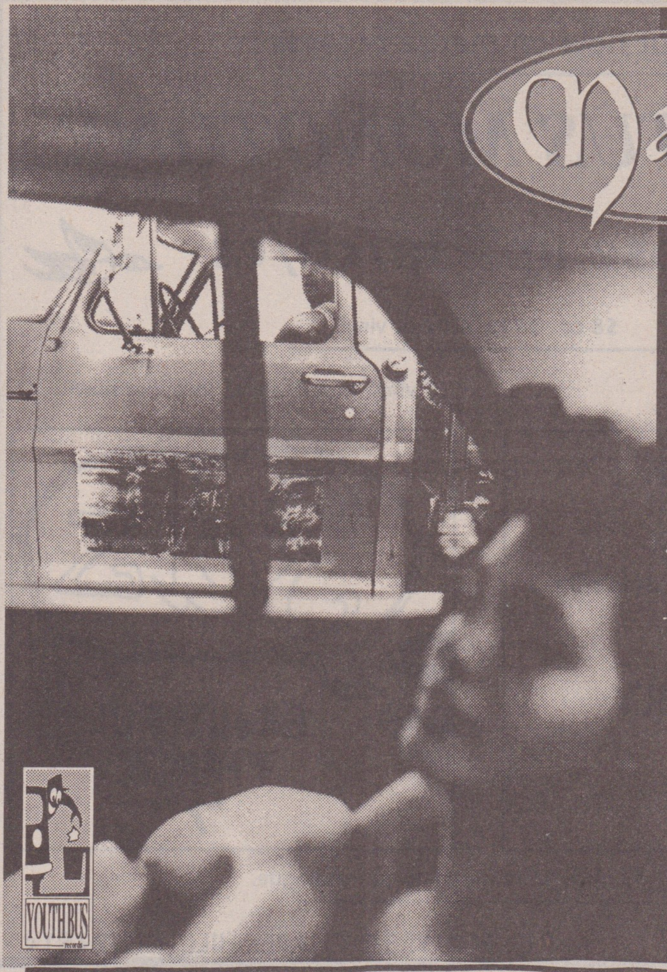

Machine

Machine has simultaneously released two singles

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$4.00 (US) $5.00 (FOREIGN) PPD

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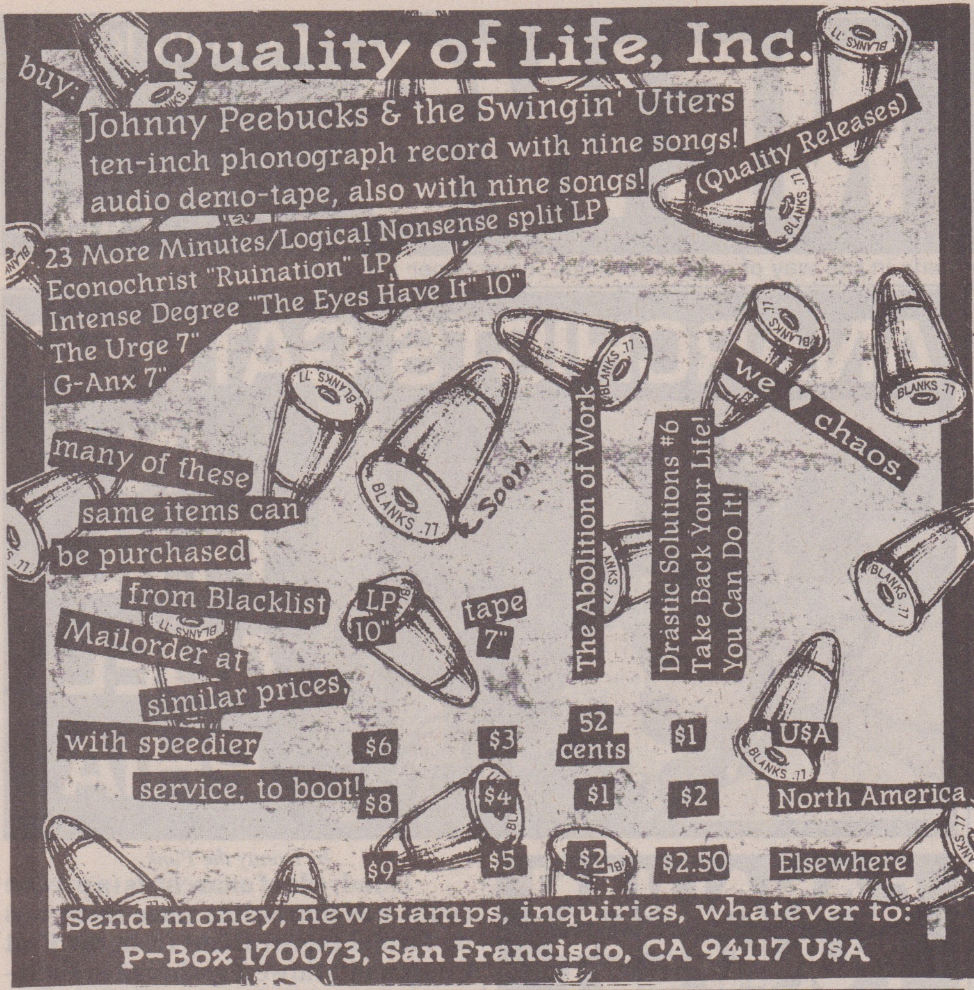

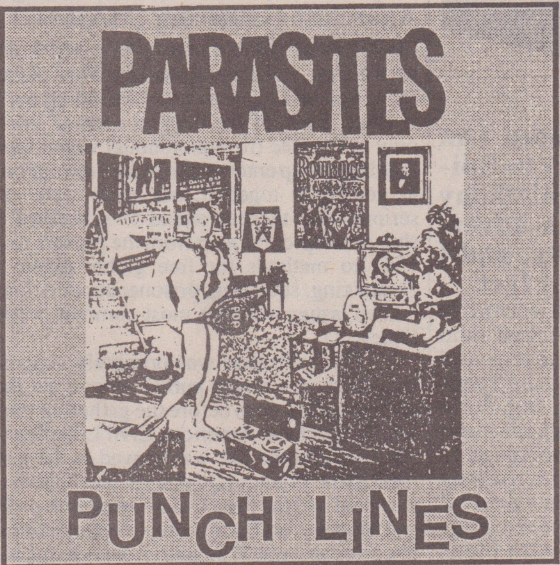

The new PARASITES album is out on CD only. We apologize to vinyl fans, but as you may know, it's become very difficult to get stores to carry vinyl. The CD has 12 cool songs, and we hope you'll like it.

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FUN IN THE SUN

by Michael Utilitarian

Police on horseback, clubs at the ready, lined up in front of the San Jose church. A wrought-iron gate, a chain-link fence, and the army of police seperated the fanatical religious zealots of Operation "Rescue" from the angry crowd of pro-choice activists outside. This, the kick-off rally for O.R.'s week-long "Cities of Refuge" seige on women, their doctors, and abortion clinics, was a wake-up call to all who'd mistakenly thought that the battle for abortion rights was over. The "right-to-life hoe-down," as I'd heard it unaffectionately called, had begun - and once again, the bully-boys of O.R. were playing their games at the expense of women.

The campaign in San Jose (located in the southern San Francisco Bay Area) coincided with O.R. activity in 6 other U.S. cities, with the right-wing woman-bashers hoping to shut down clinics from coast to coast, July 9-18. However, Bay Area pro-choice clinic defenders prevented Operation ResKKKue from doing anything but humiliate themselves in front of the national media. This was in spite of efforts by the San Jose Police Department to help O.R. try to destroy the lives of women, and in spite of the pitiful coverage by the mass media, which focused on O.R. and constantly praised the police, incorrectly accrediting cops with keeping the clinics open.

O.R. went first to the suburban homes of womens' physicians who perform abortions, waving their bloody-fetus posters and passing out "Wanted for Murder" leaflets,

Continued Page 2 Col 1

ANARCHISTS GATHER IN PHILADELPHIA

CANADIAN PUNKFEST '93

by Tony Crosgrey

I went out to Marmora (An hour from my hometown) to Spiderland Acres to see The Birthday Punkfest '93. It had been advertised as the ultimate party, and I for one will not argue that fact.

The birthday boy was an eccentric (fifty-seven) year old punk rocker who calls himself Spider, drives a hearse and works with a purple mohawk at the Trenton Air Base. The guy needs a big Punk Rock medal pinned right through his nose.

He put his house up for mortgage to throw this 30 plus band event, paying seven thousand dollars for the carnival rides alone. He built his own covered stage on the back of his house along with plans

Continued Page 2 Col 1

by Donny the Punk

Hundreds of anarchists (a precise count was impossible since there was no formal registration) from the East Coast and Midwest gathered in Philadelphia for the Mid-Atlantic Regional Anarchist Gathering (MARAG) July 30 for four days of workshops, performances, networking, and general anarchy. Most of them, as far as I could see, were punx, including hordes of crusties. Most of the crusties seemed interested only in the free (if monotonous) vegan food and lodging, cheap entertainment, and the opportunity to get drunk together, but there were enough serious folks there to attend 59 scheduled workshops on topics ranging from the peasant revolt of 1381 to methods for free global phone links. Organizing, squatting, prisoner support, and sex-related issues were the most common workshop topics.

The gathering was originally supposed to take place in a rented public school, but the city backed out 2 weeks before the gathering (and was sued by the local American Civil Liberties Union affiliate) and the site was moved at the last moment to the Friends (Quaker) Select School on the weekend and the First Unitarian church on Friday and Monday, both comfortable surroundings. The @ coffeehouse at 4722 Baltimore Avenue in West Philadelphia was crowded during off-hours throughout the period. With entertainment at still other sites, getting around was a major obstacle; at least the weather was pleasant.

There were no demonstrations, direct actions, or arrests as far as I know, and no police interference.

For an @ gathering, it was pretty well organized, with a helpful 34-page conference booklet (though one of my workshops was assigned to a room without a number, so it took me a half hour to locate it and nobody else showed up) but every-

Continued Page 3 Col 3

SAN JOSE *From Page 1 Col 1*

complete with the doctors' photos. Pro-choice people came out to show support and harass O.R. back. They seemed barely able to take a dose of their own medicine, as California O.R. director Jeff White demonstrated ever-so-brutally in one doctor's neighborhood. He angrily grabbed a pro-choice woman by the shirt who was verbally confronting him. Although the media got this telling incident on film, it did little to help her when the O.R.-sympathetic cops arrested the *woman* instead of White.

Although O.R. was literally being chased all over the South Bay, and getting angry pro-choice women and men in their face at every place they stopped, the help they received from the cops seemed to increase as the week in San Jose went on.

One of the pro-choice follow cars - which was tracking O.R.'s every slimy move - was cornered in a cul-de-sac by some of their thugs, accompanied by plain-clothes cops who flashed badges. Fortunately, the follow car escaped, and the pig cars smashed into each other, but it was clear that the cops were actively assisting the O.R. attack. When Operation ResKKKue did finally try to blockade a Los Gatos womens' clinic (which was not even performing abortions, by the way), the police put more effort into harassing and arresting pro-choice activists than stopping the illegal clinic blockade. The linked arms and angry energy of clinic defenders kept the doors of the facility open..

That night, however, the police did their worst. Randall Terry, fuhrer of the O.R. Reich, was speaking in the S.J. Civic Auditorioum and an angry crowd of pro-choice people were being kept at bay by police outside the hall. A few people were arrested, and one man was hospitalized while in custody when the pigs refused to give him his prescription medicine. He was told, "we should've just taken you out to a field and shot you."

O.R. continually lied to the media, desperately trying to make themselves look successful. They weren't. They failed miserably, and it was more than obvious when they tried their final, feeble attempt to shut down a clinic in San Mateo on the last day of their campaign. A relatively small crowd of them, including some local loonies and at least one Nazi skinhead, descended on the well-defended clinic and met with strong resistance. Their blockade failed to close the clinic, as clinic defenders kept a corridor to the door wide open for patients, and many of the O.R. vermin - the bald fascist among them - got the displeasure of being pulled, carried, and dragged into the street by pissed-off women.

Although "Cities of Refuge" was yet another flop for the psychotic fanatics of Operation ResKKKue, it was by no means the final battle in the fight for women's liberation and access to health care like abortion. These pigs are multi-issue, and are especially homophobic, racist, and classist. They are becoming more extreme in their tactics, as indicated by rising clinic violence statistics. They are becoming increasingly sneaky, too - a day after the campaign in San Jose ended, O.R. pulled a surprise blockade of a clinic. Although they did not prevent any abortions, the absence of clinic defenders points out that the pro-choice movement can never turn its back on Operation ResKKKue or any "pro-life" fascists. If you want to get involved, or want contacts of radical pro-choice people in your area, contact BACORR (Bay Area Coalition for Our Reproductive Rights,) 750 La Playa #730, San Francisco, CA. 94124 U.S.A. (415) 252-0750.

CANADIAN PUNKFEST *from Pg1 Col3*

for another bigger show next year. I even heard a rumour that he might be building a indoor concert dome, along with turning the barn into a commune type squat. After the lame commercial bullshit of Lollapalooza it was great to see someone doing something independently positive for a change.

The bands in no order: From Marmora, Aftermath; from California, Vooddo Glow Skulls; from Chicago, Mob Action; from Montreal, Grim Skunk, Megalo, Northern Vultures, Raw Energy, Damaged, Blood Sausage; from Edmonton, Drool; from Toronto, Suckerpunch, Armed & Hammered, Mr Zero, Mad Hatter, Hardground, The Snow Dogs, Social Assistance, Ulcer, Raw Sewage, Blowhard, Random Killing, Brontocrushrock, Bunchofuckingoofs, P. W. Freak, Goblynz, Politikill Incorect, X Vacant Lot, Bittergrin, Shark Graffiti, The Templars and many more stand by acts.

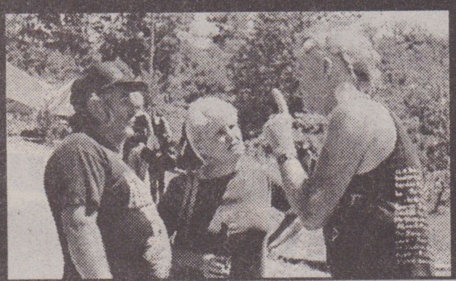
Spider even paid the famous U.K. Subs to fly over from England. They were a great bunch of guys who on the first night of the party invited me to drink some of Spider's home made brew with them. One of the guys from the U.K. Subs was {forty-seven} years old. I hope when I reach there age I'm still kicking it like them.

I always hear people saying that there is nothing to do anymore. I guess those people don't knowlabout Spiderland Acres. The all weekend party was great, lasting till 5-o'clock each morning, and then starting all over again with some all night party guy from Random Killing waking us up for more. It was really good to see everyone cleaning up garbage and beer bottles. All the bands played for free (Including The U.K. Subs), so during Mob Actions's set someone passed around a hat, so they could afford to get back to Chicago. A group of people from Toronto called Black Scorpion Productions helped spider with the band organization, and security end of things. Although they looked mean as hell they were really nice people. Excluding dogs I didn't see any fights the whole weekend. I heard there was some guy on PCP who was freaking some people out. Thankfully I never managed to run into him. It was a good time, considering all the different types of people there. From Skinheads, to punkers, to deadheads. I talked to a girl named Kelly who hitch-hiked with a friend from New Brunswick. Another guy read about it in the California magazine Maximumrocknroll and came up from Cleveland Ohio. The farmers and townspeople of Marmora were great giving punkrock freaks directions, water and some even cooked breakfast sunday morning.

I hope Spider can afford to do this event again soon. With some more word of mouth and better advertising Spiderland Acres could turn out to be the dream Spider, and the rest of the punkrock community is hoping for.

Left: Mob Action from Chicago

Right: Spider and friends



GREAT NEW DEAL OFFERED-- BUY BILL CLINTON

A MRR SPECIAL OFFER !!!

by James Tracy

As of this issue Maximum Rock and Roll will be selling interests in buying Bill Clinton's foreign policy decisions. It's quite economical and shares are starting at five bucks, even less than what you could pay for the new Fugazi record. Buy Bill Clinton? "That's impossible!" you say. No it ain't impossible, it's been done already! Only the people with the current bragging rights are the notorious Cuban American National Foundation.

The Cuban American National Foundation is mostly made up of Cuban immigrants who were booted by the Communists in the 1950s'. These people have done pretty well here in the States, although they still yearn for the day when they can return to enslave their pinko country folk in the name of big business, like their families did when Cuba was still "America's Whorehouse". Their idea of a Cuba in the 21st century looks something like this: Socialized Healthcare and Food - No. Fruit plantations, casinos, and export economy - Si.

These characters bought Bill Clinton

Continued Page 3 Col 1

BUY BILL CLINTON from Pg 2 Col 3

for merely $125,000, much less than what one pays for an expensive, middle class house in the US. It was back in 1992 when Clinton was proving to the American electorate that he was no pot-smoking, draft-dodging, commie lover. It was clear that Clinton needed machismo, a tough image. More than that, he needed cash. CANF had the cash. But there was a price.

The price was an endorsement of the Torricelli Bill. The bill, which is now law, tightened the 30 year U.S. embargo against Cuba. U.S. companies and their foreign subsidiaries are prohibited from doing business with Cuba. Foreign companies who trade with Cuba cannot trade with the U.S. for up to a year. The overall effect is that Cuba is being isolated and strangled. Their pharmaceutical industry, one of the world's most advanced, is in disarray. Food is rationed. One of the fortunate side effects, however, is that Cubans have taken to riding bikes as a primary form of transportation since oil is in short supply.

The U.S. has very little to gain through this policy. Clinton says he wants Castro out of power. The Cubans seem to rally around Castro proportionately to the amount of imperialist interference. Cuba, while certainly not the civil liberties mecca of Latin America, sets an example. It is a third world country that has said "Adios Gringos!" and gone its own course. Healthcare and food is an embarrassment to Uncle Sam, who, through "Free Trade Agreements" (more on those next issue), is trying to make sure that the people south of the border work for a few pesos a day for U.S. corporations. Cuba is counter-productive to that plan.

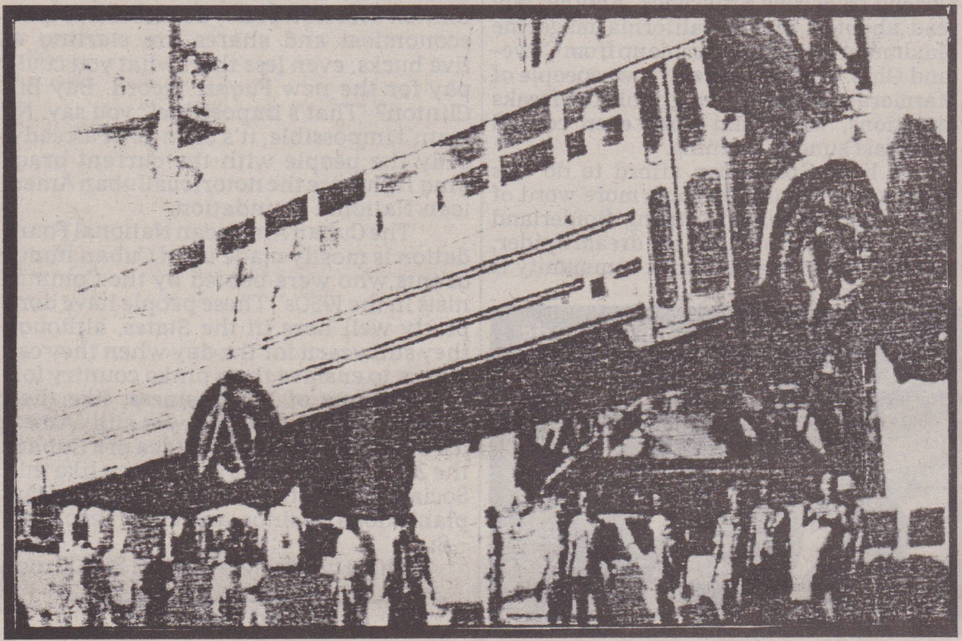
So send in that cash! I figure that with $250,000 we could be in the market for a new foreign policy. Maybe that long-awaited Dead Kennedys' reunion could do the trick or perhaps soon-to-be mega stars Green Day could throw down some of their hard-earned pot money. Or you, one of the 14,000 who read Maximum Rock And Roll, could send us the money you would have spent on records this week and the punks will take over foreign policy.

***

Joking aside, there are 300 people who risked 10 years in jail and a hefty fine to bring humanitarian supplies to Cuba. The U.S. Cuba Friendshipment returned August 15 after successfully delivering over 100 tons of medicines, computers, food and bicycles. However, one school bus from the caravan and its fourteen passengers never made it to Cuba. On July 29, when the group crossed the U.S.-Mexican border in Laredo, Texas, the bus was declared contraband, and corralled into a fenced area with 14 aboard. For weeks now, they have held a hunger strike aboard the bus in order to call attention to the embargo. Customs officials (apparently trained in my old neighborhood in West Oakland) slashed the two front tires and stole the battery. The official reason is that the bus was not humanitarian aid.

The hunger strikers have endured daily temperatures of 100 degrees and more, surviving on Gatorade and water. They have also endured psychological warfare in the form of Customs officials eating ice cream slowly in front of the bus. When the local press came out to cover the story, Customs swore they had seen the strikers eating granola bars and McDonalds food.

So far, the national media has been largely silent (with scattered exceptions) as civil disobedience around the globe has called attention to the ordeal. But at this writing the hunger strikers are there, the people of Cuba are still surviving the embargo and we still have a "liberal" president in the pockets of the same people who brought us the Contras in Nicaragua and Death Squads in El Salvador.



PHILANARCHY From Page 1 Col 3

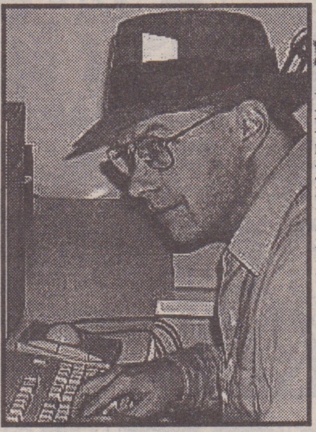
thing ran late Saturday's lunch coincided with workshops and there was a lot of grumbling over the many rules issued by the organizers (Philadelphia Troublemakers & Anarchists—PTA), which included bans on smoking, drinking, drugs, recruiting for political parties, eating and drinking outside the cafeteria, haranguing and huckstering. I asked around but never did find anyone who knew what "huckstering" was; my home dictionary says it means selling or peddling, but a big room was set aside for just that. I had to smuggle coffee into the building just to stay awake so I could conduct my workshops. The worst of both worlds: too many rules and not enough organization. Attendance was free, though $15 was requested as a donation. The meeting to train a security staff-was canceled but there were no major incidents apart from bottle-throwing outside the punk shows.

As a "member of the press" (defined to include all freelancers and zine writers, so that sometimes it seemed that half the people in the workshops were "press") I was required to wear a press sticker at all times, prohibited from taking pictures inside (I'm guilty, but I did get permission from those photographed first) or making sound recordings (guilty again), and required to leave any workshop if requested by participants. Fortunately nobody asked me to leave any of the four workshops I was leading.

For entertainment there were $3 punk shows on Friday and Saturday at Pi Lam, described as a punk rock frat at the Ivy League University of Pennsylvania; listed to play were Police State U.S., Zen Butcher, The Abreacts, Blatherskite, 2.5 Children, Bimbo Shrineheads, More Fiends, Deformed Conscience, Kitsch Chao, and National Wrecking Company. There was also an open mike night at Calvary Church on Friday, a "Ska Soul & Skinhead Reggae Dance Hall" just off Philly's famous South Street sponsored by the anarchist/left-radical Mayday skinhead crew from New York, and a performance night Sunday at Calvary church promising local artists Thom Dura (flamenco); Michael Dura; Redfeather, Rick Sieber & Juan Avila (indigenous arts); Big Mess Theatre; and The Bastard Finders (experimental improv). There was a lot of confusion over whether the rules in the booklet applied at entertainment events.

In the mornings there were supposed to be general, area, and special interest meetings and networking, which the organizers emphasized as a major purpose of the gathering, but neither I nor most of the attendees managed to get up early enough to go to them, and I missed the whole Monday session, much to my chagrin, since I was scheduled to lead a workshop on Sexual Anarchism for that reason.

The four workshops I did conduct went very well, and the ones on Punk Attitude and Subculture, Surviving Jail, and Nudism were well attended, with the latter group conducting a nude march throughout the gathering site. I sat in on an informative lecture on skinhead history and an unfocused and dull workshop on Sexism and Male Oppression, but I can't say how typical my experience was, only that I enjoyed the relaxed gathering and the company of fellow anarchists.



LEFTY HOOLIGAN

It's about time

I said "nyah, nyah, nyah; I told you so" to all of my left-of-center friends who voted for Clinton against Bush thinking that it would amount to some kind of positive change. Begin by tackling US foreign policy, taking inspiration from the daily news.

Ostensibly, a multi-national coalition of military forces under UN direction is intervening in Somalia on America's lead for "humanitarian reasons," to secure the distribution of food to Somali civilians in order to keep them from starving to death under conditions of rival warlord chaos. But NPR News (the August 7 broadcast in particular) made a few points clear. First, while US troops on the ground are a sizeable minority of the overall UN force (the majority of troops coming from Pakistan, Egypt and other Third World countries in classic Sepoy fashion), US troops are a big majority in the "theater of operations" (to include offshore Naval forces, bases in the region, etc.). Second, the US forces pack the greatest firepower, possessing the most sophisticated, technologically advanced weaponry. Finally, the US is providing the entire logistical support for UN operations in Somalia, meaning that we deliver and distribute all supplies for the UN intervention. Now if I supplied most of the muscle and force, not to mention all of the material, to beat you to a bloody pulp, I might very well claim that it's being done in the name of "the community" for "your own good." Let's hope you'd be smart enough to see through such a lie.

A number of sources (NPR, *LA Times* etc.) indicate that the major objections to UN/US military operations in Somalia are coming from the various international relief agencies trying to feed the Somali people. It's making their efforts extremely difficult. What's more, US troops have all but given up driving anywhere in Somalia to protect food and/or troop convoys, preferring to fly by helicopter. And no wonder, given that four US soldiers were killed by a mine and other US troops travelling with them were ambushed on August 8. Of course, Somali casualties are more than comparable; 5 dead from ambushing a convoy August 7, 7 dead for shooting at a helicoptor on August 10. At least 5 Somalis were injured when those darn UN "peacekeepers" opened up on an August 12 rally of several thousand Somalis in Mogadishu who were peacefully protesting the US/UN intervention. Also on August 12, the UN/US staged a massive show of military force in Somalia to intimidate the natives. The UN "keeps the peace" in Somalia about as well as the LA police "kept the peace" with Rodney King. Aug 10th's *Chronicle* reported that the Pentagon was looking for a graceful way to exit Somalia, even as the State Dept was saying that "no one ought to be putting a time fix on the operation." Can anyone spell "quagmire?"

Originally, UN/US military action in Somalia was to "neutralize" General Mohammed Farah Aidid, a militia/clan leader whose forces were accused of killing 24 Pakistani soldiers in ambushes on June 5. On August 15, fully armed UN/US forces staged a "cordon-and-search" weapons sweep of a small block in Mogadishu which Somalis suspect was actually a practice run to grab Aidid. Four people were arrested but so far, no General. Aidid remains "at large" to this day, hiding in the densely populated neighborhoods that support him in the Somali capitol of Mogadishu, and issuing defiant statements denouncing and taunting both the US and UN. Publicly, the likes of Admiral Howe are claiming that Aidid's base of support is shrinking, with Speaker-of-the-House Foley stating that it is necessary to clean up this last pocket of resistance so as to avoid future casualties. US officials call Aidid a megalomaniac with a lust for power. Privately, the Pentagon has admitted that the US is in no hurry to get Aidid, given that nabbing or "liquidating" him would mean house-to-house fighting in Mogadishu, with consequent heavy American losses. So this deadly cat-and-mouse game goes on. Relief agencies contend that, with so many "peacekeepers" focused on Aidid, chaos is making a comeback in the countryside. What's more, US military actions under UN auspices have made a national hero in Somalia out of someone who would otherwise be considered a petty, murderous thug.

The US continues to throw its weight around in the Third World as witness the continuing quarantine of Haiti, blockade of Cuba and tit-for-tat with Iraq. But lest we think that the above examples are merely international involvements inherited from past American administrations which Clinton, bless his draft-evading heart, is now saddled with, consider the Balkans. While our allies in NATO have stated that they want the UN to approve of any military actions against the Serbs, the US has been unsuccessfully pushing this relic of the Cold War into unilateral intervention; into air strikes against Bosnian Serb artillery positions to break the siege of Sarajevo. And the Clinton administration has stated publicly that the US has not ruled out an independent military attack. Our present, Democratic president has not only taken up past conflicts with a vengence, but he appears to be itching to start new ones as well. Perhaps it would have been better if he had inhaled.

So, whatever happened to Bill "Time For A Change" Clinton? Why hasn't he become the "Kennedy of the '90's?"

Frankly, Clinton's foreign policy is a little too reminiscent of the Kennedy style for my tastes, what with JFK's initiation of the Viet Nam war, Bay of Pigs, Cuban Missile Crisis brinksmanship, and subsequent approval of CIA attempts to assasinate Castro. Some political pundits have suggested that the Democrats, often labeled weak on defense, tend to overcompensate, out-militarizing even the Republicans to prove that they believe in a strong America. Crap. The Democratic Party has been the party of war consistantly now for almost a century. Wilson in 1917, FDR in 1941, Truman with Korea in 1950, Kennedy with Viet Nam in 1962 as mentioned above; the Democrats have initiated US involvement in most of the major wars, and many of the minor ones of the 20th century. That's because they are the left wing of the US ruling class, capable of disciplining the American working class through patriotic nationalism into supporting, and dying for, US capitalism's imperial adventures abroad.

Now, before you dismiss me by pigeon-holing my argument under the label "same shit, different pile," consider for a moment that I did vote. I voted Peace and Freedom up and down the ballot, out of nostalgia, with the occasional Libertarian thrown in for spice. But when it came to president, I voted for Clinton. The way I see it, I spent 10 minutes in 4 years making it a little bit harder for the Supreme Court to overturn Roe v. Wade. Unlike the rest of the liberal/progressive/left community however, my illusions ended there. Ten minutes in 4 years is all anyone should spend on the electoral process. And band-aids for a cancer is all that anyone should expect from those 10 minutes.

I also recognize that nationalism has been the bane of the working class. The shattering of the social democratic Second International into competing, patriotic national socialisms by the first World War; the brutal Stalinist reality of "building socialism in one country;" the establishment of Leftist national-socialist regimes with subsequent, successful socialist revolutions; Hungary in 1956; Czechoslovakia in 1968; Sino/Soviet and Sino/Vietnamese border disputes; Viet Nam's invasion of Kampuchea; the demise of Leninist-style national socialism in eastern Europe and the former Soviet Union due, in part, to resurgent nationalism (Baltic states, the current bloody civil war in the former Yugoslavia, etc.); thus sloganeering that there is "no war but the class war" seems glib and facile, even as the necessity for working class internationalism in the face of global capitalist consolidation becomes urgent.

International working class solidarity could put a halt to US interventionism, but something can be done in the short run that is as effective, if a bit short-sighted. Encouraging insubordination and mutiny in the US military itself would hamper America's imperial ambitions quite nicely. Few realize that it was not the US peace movement alone that pressured the US government to withdraw from Viet Nam. Literally, the US military's rank-and-file was in rebellion against its officers. When they didn't refuse to go out at all, patrols in Viet Nam often walked a few hundred yards into the jungle away from base and simply camped out, avoiding all contact with the enemy. Officers who put their troops in danger frequently wound up dead from "friendly fire," or "fragged" in the middle of the night with a fragmentation grenade. A conservative Pentagon estimate claims that 1,016 officers were "fragged" in Viet Nam, which amounts to about 2% of the commissioned officer corps at the time. Many Black soldiers were in open revolt, smuggling arms state side for the militant Black nationalist movement in this country. This, on top of rampant drug use and generally low morale, had the Pentagon fearing that the US military might crumble from within, as the *Pentagon Papers* reveal.

Fleet Week is just around the corner here in the Bay Area, to "honor" our boys (and girls) in uniform. Last year around this time, the Blue Angels strafed San Francisco with noise, giving me workday fantasies of seeing one of them plow into the TransAmerican pyramid, a city skyline landmark. Now, if only Fleet Week could be turned into Mutiny Week...

NEWS-IN-BRIEF

The GEORGE ARMSTRONG CUSTER "GENOCIDE, WE DELIVER" AWARD goes to the Indian Health Services of the Federal government. It seems that the Shoalwater Indians, confined to a mile square reservation at the north end of Willard Bay, are threatened with extinction. Now numbering 150 out of an original 45,000; the tribe is 90% poverty stricken with an individual life expectancy of 45 years. Since 1988, of 26 confirmed pregnancies, 17 have resulted in miscarriage, stillbirth, or death of the child within a year. Coincidentally, the tribe's reservation is exposed to state spraying of "ghost shrimp" to protect oysters, pesticides from the nearby Weyerhauser paper mill and cranberry growers, not to mention an abandoned county dumpsite originally used by the military. Could the tribe's problems be due to the environmental assault it faces? Oh no, says the Indian Health Services, which became aware of the Shoalwater's problems in 1990 and hasn't done anything since. The IHS also claims that the nearest clinic to the reservation is 25 to 30 miles away, when its actually 82 miles to the north, in Taholah. Tribe members have been threatened by neighbors connected with the above mentioned industries, so if you'd like to help the Shoalwater out, contact Friends of the Shoalwater, PO Box 85022, Seattle, WA 98145.

Speaking of Haiti, remember Clinton's use of Bush's Haitian internment policy as a campaign issue? He promised to give the refugees, many of whom are HIV positive, asylum. Just another campaign promise, because Clinton still confines Haitian refugees fleeing the Haitian military government at Guantanamo Bay in Cuba. What's more, he's tightened the naval blockade of the island, as well as the international boycott of Haiti's military regime, in order to force the reinstatement of democratically elected President Aristide. Overthrown by the military, Aristide is the Clinton's administration only hope of stemming the flood of Haitian's fleeing the island. Hence Clinton's frenetic efforts to return Aristide to power, to include high pressure negotiations with the ruling Haitian military. But the island's military regime, while agreeing in principle to Aristide's return, has been dragging its feet on carrying things through. So recently, some news reports have surfaced accusing the Haitian army of involvement in drug trafficking. The *New York Post* reported that the same engineers and doctors recently trained in Panama after the US invasion are ready to help "build a new Haitian nation." Clinton has done nothing to dispel the current media attention given the Haitian refugees which has strong currents of homophobia and racism. Instead, he has remarked that it may be necessary to have a multi-national presence in Haiti, to "guarantee democracy." Looks like Clinton is prepping for an invasion of the island, which even Aristide has said he opposes. In all probability, it's gonna be a multi-national military intervention sponsored by the UN which will conveniently put an end to the Haitian refugee problem for the US. Clinton learned from Bush that it's savvy to have the UN "seal of approval" on American imperialism.

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VIII. CAUSE OF DEATH AND/OR TRAUMA

CAUSE OF DEATH

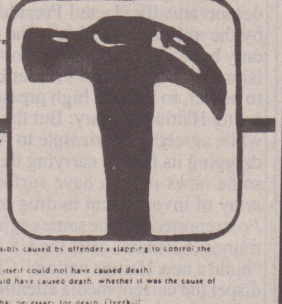
If victim is a survivor, go to item 158

157 Medical Examiner's or Coroner's Officially Listed Cause of Death
1 ☐ Gunshot Wound(s)
2 ☐ Stab Wound(s)
3 ☐ Cutting or Incise Wound(s)
4 ✓ Blunt Force Injury
5 ☐ Strangulation — Manual, Ligature, Undetermined (circle one)
6 ☐ Smothering
7 ☐ Airway Occlusion — Internal
8 ☐ Torso Compression
9 ☐ Hanging
10 ☐ Drowning

TRAUMA

158 Major Trauma Location(s) (check as many ...
1 ✓ Head Face Neck
2 ☐ Arm(s) Hand(s)
3 ☐ Torso
4 ☐ Leg(s) Feet
5 ☐ Breast(s)
6 ☐ Buttocks

159 Extent of Blunt Force Injury
1 ☐ None
2 ☐ Minimal (minor bruising only; possibly caused by offender's slapping to control the victim)
3 ☐ Moderate (injury inflicted which in itself could not have caused death)
4 ☐ Severe (injury which in itself could have caused death, whether it was the cause of death or not)
5 ✓ Extreme (injury inflicted beyond that necessary for death. Overkill)



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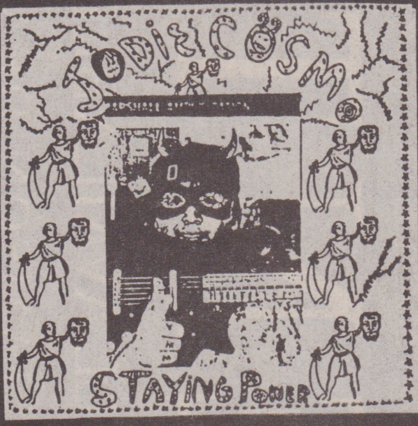

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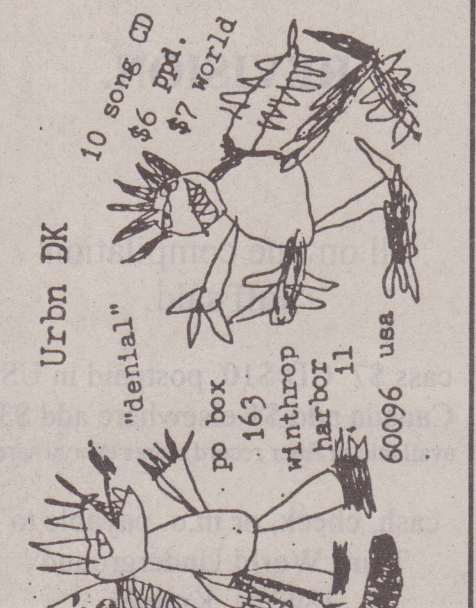

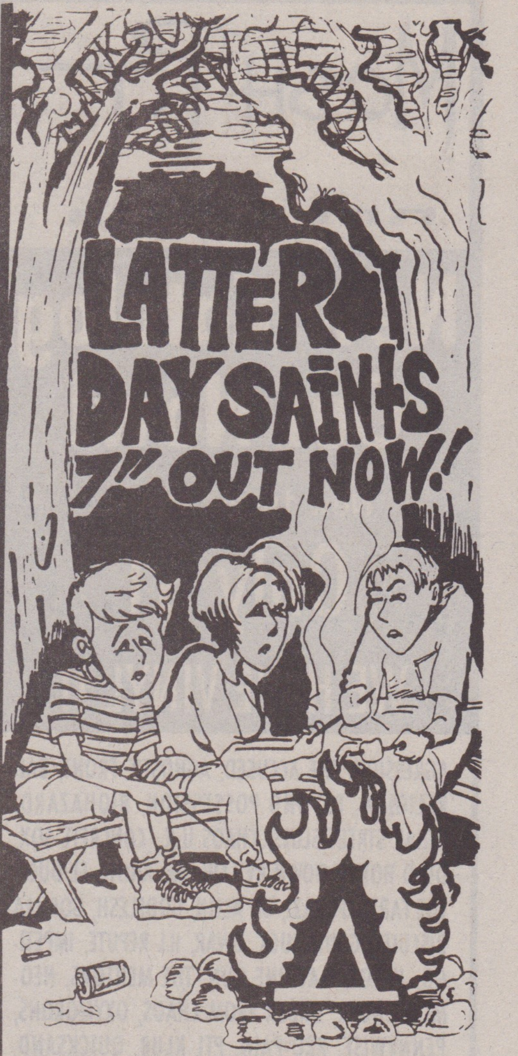

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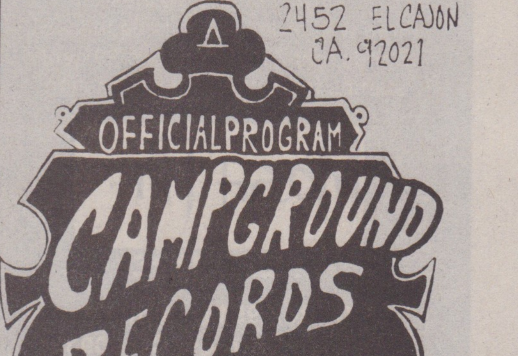
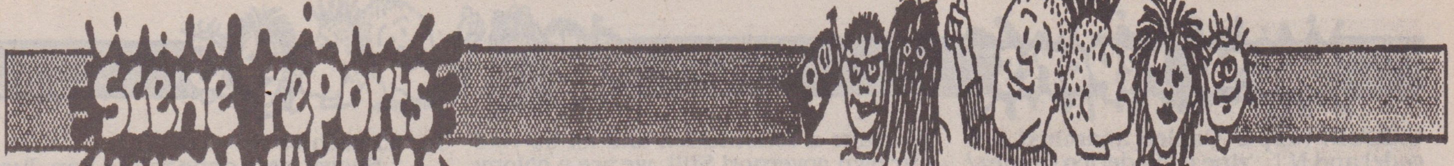




This may be the first ever Israeli scene report, as the scene was almost nonexistent for the most part of the last one and a half decades. Punk came to this place in the late 70's, but there wasn't really a scene as far as I know, only trendy rich Tel Avivans who copied what the media thought was punk. In the early 80's, people used to call every type of unpopular music punk, so it's hard to know really if there were any punk bands at all: new wave, industrial, electronic etc., it was all called punk here. Hardcore? I guess nobody knew what the fuck it was.

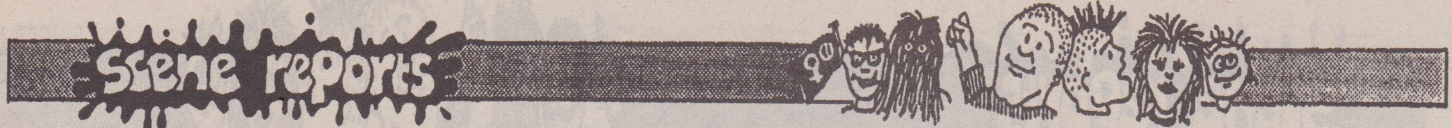
But from the mid 80's and on, some bands like **THE A**, **TWISTED**, **THE A SIGN BRIGADE** and **NOON MEM** arose specifically in the Tel Aviv area. **NOON MEM** were pretty popular around '89/ '90, and they even released a live demo called *The Final Ada*, but they split up months after that, and also the other bands split up, with the members being drafted in the army (which is compulsory here) and eventually most of them lost interest and went on with their normal lives. But from then on, the next generation of punkers took things forward, most of them influenced by anarcho punk/ oi/ Britpunk and also from early HC bands, coming from not-so-wealthy suburbs and other ignored places, with the will to create something more than the average death/thrash bands or hype noise/ Seattle/ grunge thing.

SARTAN HASHAD from Jerusalem are probably the most popular punk outfit here. They played several gigs with "respected" underground bands and also supported The Exploited when they played here in March '93. They probably have a demo out by the time you're reading this. Their music is influenced heavily by early 80's UK punk. **KURU BLOFF VE'HAIETUSHIM** are also very popular with the punks here, as they're from Ganei Tikva, which is the place with the largest concentration of punks in Israel. They play a slowish kind of punk, kind of Conflict playing at A.P.P.L.E. pace with a slightly metal influence. They also recorded a demo which is probably out by now. Also from the Ganei Tikva/ Riron area, 2 bands keep things going: **OI VA'AVOI** (kind of early HC and slowish punk sound), who with **RURU BLOFF** opened for G.B.H. when they played Tel Aviv in April '93 and **PUNRCARE** (peace-punk type of music). The oldest band of the current punk crop is probably **NERHEI NAAZA**, the band I'm in (a bit of plugging here) from the upper Galilee, playing together since 1990 but only managed to do 3 gigs so far. We play satiric political hardcore-punk and we have a demo out. Hopefully we'll record a new one in the summer. **PUBLIC DOMAIN** are from Haifa (Israel's 3rd. biggest city) and play very good early 80's DC hardcore kind of music. **EPIDEMY A** are a band lined up by Russian immigrants, with anti-authoritarian texts in Russian, Hebrew and English. They make a cacophonic, fast, noisy music. **GEISS HAMISHI** is a brand new political punk outfit from Tel Aviv/ Ganei Tikva.

'Zines: ***Nekrofilia Lanoar*** is an anarchist-libertarian/ animal rights fanzine which is done by me and Santiago from **NERHEI NAATZA** with the help of various people. There are 3 issues out right now, I guess more by the time you read this. It'll be printed in Hebrew, so it won't be of any use to most of you. ***Hadashot Hapropaganda Ha'anarchistit*** is an anarchist/ animal rights zine with 1 issue out. ***Ba'mahaze*** is an alternative music political mag, and ***Avar*** is an alternative music zine covering mostly "indie" bands from abroad. The oldest zine of 'em all which is still going is ***Hakol Shkarim***, a pack of different views like anarchism, situationism, animal rights, feminism, and radical theories.

Non-punk bands that may interest you: **PLASTIC VENUS** was one of the most popular noise bands here, playing lots of gigs until they left for England in search of greener pastures. They have a self titled LP. out on the Third Ear label, but it is not far from being sold out. **ZIRNEI TZFAT** are a noise band signed to a big label, very well known over here. They have a CD/ cassette out. **NISREFET** are an "aggressive but melodic" noise band including Avi Pitschon (ex NOON HEH) as the vocalist. They should have a demo soon. **SADRANEI HADESHE** are an HC-influenced (at least they said that) noise band. **SALEH** has a mini LP out on a German label, but they're a bunch of right-wing fuckers and deserve to be boycotted. They play generic death metal. ***Unholy Bands from the Holyland*** is a compilation on the Third Ear label featuring Israeli death/ doom/ grind bands such as **AMEXEZ**, **SALEH**, **HORGUE**, **CEREBRAL COMA** and **PEOPLE**. **PEOPLE** is a cool band who combines in their sound lots of musical genres with non-serious lyrics and attitude, which is a breath of fresh air in the copycat-style bands so predominant in that scene. **MORTUARY**, **UNDERTAKER**, **BIBLICAL HELL** and **SUSBSTANCE FOR GOD** are just some of the new metal outfits' names.

I won't write in details about Israel's political situation (you better read books, newspapers and magazine articles or even write us for more in-depth information), cause any information will become obsolete until this get printed, as things happen here in a really fast pace. We are here just hoping that the peace talks with our neighbor countries and the Palestinian delegation will lead to diplomatic relations and peace agreements from all the sides involved in the conflict, and Palestinian autonomy, that hopefully will become an independent country. I don't have many addresses right now, but you can write to me if you are interested in any of the aforementioned bands or 'zines, and I will pass it on. My address (also NERHEI NAATZA,



U.G.A.B. (upper Galilee anarchist brigade) and N.L. 'zine is: Federico Gomez/ Kibbutz Lehavot Habashan/ D.N.G.E. 12125/ Israel.

It's happy time for another fuckin scene report, so hello from the fun and sun-fried hell that San Juan, Puerto Rico has become of late. Global warming,-anyone? Anyway, I'm (safely?) enthroned in an office of a-major banking corporation that shall remain nameless in order to protect my meager high-paying part-time job in their computer division. Boredom's everywhere, so I'm typing a little something for ya. This scene report reflects my tastes and prejudices so why don't you people write to the address at the end of this article. Or better yet, come down here to see the sights, eh?

First off, get a goddamned map of the world and locate where the US is (myth: that geographically, most Americans don't know where the fuck they are located), then go to Florida (follow me on this one, OK?). Put your finger south and you go to an island named Cuba, one of the last surviving socialist states in the world. Two islands to the left you'll find a little tiny winy bitty island called Puerto Rico, alright? There we are "Thirty five by..100 miles of stinkin' island; the Pixies said about us, charming eh? Anyway, you just located us so you'll know at least where the fuck PR is, right?

For those of you who still remain reading this, a little history lesson, and local politics brief. Puerto Rico (or PR) is a colony of the United States, taken from the decaying Spanish Empire in 1898. In 1952, the US figured out they would let us make a constitution and let us vote our own governor! Still, we are a colony of the US, only now it's called Commonwealth, and the neat thing is that we have US citizenship and passports, blah, blah, blah.

There are three political currents: statehooders, who want PR to become the 51st state, and are currently in power; populares, who want the status quo; and independentistas, who want independence for PR.

This briefing done, on with the real shit. My involvement with the scene started around '86 or '87 when I began to see what I've read in many periodicals in the US or the UK, but never quite marked its presence here. I mean PR, aside from the salsa, bomba, plena, and related tropical-sounding stuff (which could be for a neato "world music" MRR expose, right?), PR gets rock' acts that are top 40 gone downhill (Air Supply, REO Speedwagon, Chicago, some lame commercial heavy metal (Whitesnake, Metallica), and recently some really decent rap shows (Public Enemy, Cypress Hill). Some early attempts to bring punk rawk and new wave muzak in the 70's and 80's were marginal.

I remember the Ramones playing on a beach concert, and I think in '83 I saw Wall of Voodoo/Bangles/Producers show. The closest thing to punk or hardcore that arrived was when Agnostic Front played last year.

Right now the radio stations that play American music play either lame techno crap (not even real techno!), pathetic 70's progressive rock shit, 60's rehashed retard music, and lame stoopid heavy metal. There are some cool shows on the radio, I'll talk about those later.

Since '87, I started to witness the first punk rawk acts from PR. Names like **SUBCULTURE UNDERGROUND**, **NO MORE**, **SHAM PAIN**, **HYPOCRITE SOLUTION**, **CARDINAL SIN**, **SEKER** and **CORRUPTED SOCIETY** started make inroads in the punk, hardcore, and thrash genres. Most of them made covers but then they started to create their own music, as witnessed by the *House Arrest* compilation 7" EP done by Computer Crime Records (94 Osborne Ave/ Norwalk, CT 06855). I think that compilation is sold out but-you can get 7"s by **HIJOS DE NADIE**, **SHAM PAIN**, and **GOLPE JUSTO** from Computer Crime at the address above for $3 each or so.

Shows were done in the San Juan area and in the west coast area of the island. Steps, La Casona, and Shadows were the first places in the San Juan area that catered to us and closed after a while.

Then another wave of bands rose to replace the ones that didn't survived the trials of being a punk rawk band. **GOLPE JUSTO**, **HIJOS DE NADIE**, **DEATHLESS**, **RESISTENCIA**, **VOLCANIC**, **UNDAMAGED**, **EPIDEMIC YOUTH**, **NONPOINT FACTOR**, and others were making progress. Then around '89 the scene suffered a major split when punks became skinheads, and clashes between punks, thrashers, and skinheads started at shows. The achievements that the scene had done at the time went quickly down. After the fights, drugs, bands leaving town and lack of interest has sent the scene downhill.

Come '91 and '92 and another set of bands rose from the ashes: **WHISKER BISCUIT**, **DREAD**, **VIRAGE VOIX**, **CRACKHOUSE LEGACY**, **DESCOJON URBANO**, **DUNDERHEADS**, **RECHAZO SOCIAL**, **CRACKERJACK**, **ENGRAVED**, **HUMAN LEFTOVERS**, **SKAPULARIO**, **AL RAZ**, **EJERCITO ROJO**, **LA IGLESIA ATOMICA**, **PIES NEGROS**, **NALGADA DE ORO**, **TRATO INJUSTO**, and others. tried to make sense of it all, and four places for shows: Casa de Teo, La Tea, La Casona, El Cuadrilatero, and Fantasy Pub, but to mixed results. Of those, only El Cuadrilatero and Fantasy Pub are still standing.

It's 1993 so the survivors so far are: **SHAM PAIN**, **GOLPE JUSTO**, **AL RAZ**, **EJERCITO ROJO**, **LEGACY**, **THE BURNING FACES**, **HIJOS DE NADIE** (back from a 2-year hiatus), **SKAPULARIO**, **PIES NEGROS**, **FUERZA RAPADA**, **NALGADA DE ORO**, **CRACKERJACK**, **NONPOINT FACTOR**, **CRYPTA**, **DEATHLESS**, **XACROSAINT**, **INCONFORMES**, and others. So, let's get on with who plays what kind of music.

Punk is not dead here, just taking a break. Joel Valentin's **TRATO INJUSTO** was probably the best and the last local punk band to play their version of what happened in '77, but their guitar player "Iron" Javier married and left for the US, and the band broke up. Joel has vowed to get a band when he comes back from a vacation in the States in July. Suspects for Joel's new band include a memher from local punk outfit **DREAD**, and other unknowns. **RECHAZO SOCIAL DEATH SOCIETY**, **PSYCORE**, and **D.O. X QLO** are sleeping but Juanco and Francisco from **RECHAZO SOCIAL** are trying to put together a new band called **LO PODRIDO** (c/o Francisco Rosado Urano 28/ Wonderville/ Trujillo Alto, PR 00976) but they're too fucked up to even practice for this new project. Perhaps the new keepers of the punk flame are **NALGADA DE ORO** (c/o Jorge Gonzalez/ Calle 23 Num. 1325/ Urb. Montecarlo/ Rio Piedras, PR 00924) whose "power trio dynamix" (lofty term!) are punk rawk somewhere between the But-

thole Surfers and the Dickies. **INCONFORMES** (c/o Herman Irrizarry at Calle 4 F-13/ Lagos de Plata/ Levittown, PR 00949) are a bunch of... well, nonconformists. They probably are the most political of the lot since they are part of PR's Independence Party.

Ska is fashionable here, and is attracting a hell of a lot of people. **RESISTENCIA** started the trend, but broke up. But don't despair since **PIES NEGROS** (clo Werener Rodriguez/ Box 2/ Caba Rojo, PR 00623), a ska band from the ashes of **NO MORE**, is putting a 12 song tape out on Fuera De Orden Records ($6 to: PO Box 1333/ Hatillo, PR 00659). PIES NEGROS used to be a ska a la Operation-Ivy, which is captured on their tape, but recently, they added a killer horn section from hell. Also in the ska tip is **SKAPULARIO**, who, like **PIES NEGROS**, was born from the ashes of **NO MORE** and **FRONTSIDE GENERATION** but they started with their own horn section already. **SKAPULARIO** (c/o Luis M. Perez Bailon/ Box 3480/ Marina Station/ Mayaguez, PR 00681) tends to have a higher profile than **PIES NEGROS** but the former plays covers and the latter works out more original material, but both are good bands. No release from **SKAPULARIO** yet but if they do one. I'll let you know. **CRACKERJACK** (c/o German Glenview Gardens/ Calle W-23, Casa Q-7/ Ponce, PR 00731) from Ponce also delivers some good ska.

Thrash gets airplay on a local radio station FM 106.9. It's called **Alto Voltaje**, and it airs Mondays from 10 PM. to midnight. You can reach the guy whose name is Papo at (809) 723-6999 or (809) 723-9210 at the show's time. Sorry, I couldn't find his address at press time, but he runs a label called **Brutal Noise Records** (PO Box 607067 BMS 323/ Bayamon, PR 00960) which specializes in thrash. So far he has three groups there: **CRYPTA**, **DEATHLESS**, and they are planning the second **NONPOINT FACTOR** (c/o Rob Calle 6 S-21 Hermanas DaVilaA/ Bayamon, PR 00959) release. Their first is available thru the band. Papo can also tell you about places and stores that cater to thrashers on the island. On the thrash department, **CARDINAL SIN**, one of the oldest thrash band, somewhere in the States still trying to ink a record deal. Hang on to your egos boys, you'll get that major label deal one of these days, right

On the other side, one of the coolest thrash outfits is called **LEGACY** (c/o Candido J. Oliveras at F-29, Bo, Santa Rosa/ Hatillo, PR 00659) and are a hard working bunch of long-haired geniuses. I hope they get a demo out soon.

Local punk funksters household sex god legends **WHISKER BISCUIT** left the island too, looking for a recording contract in Florida. Rumor is that they are keeping busy washing dishes between gigs and no approach from any labels, so far. There are some clowns who call themselves **SPANISH FLY** currently in exile in Boston studying in Berklee school of muzak. Rumor is that these two metal-funk meister misfits (yeah, right) are coming to play in the summer. And as always the local herd who follow Headbangers Ball, Alternative Nation, Pearl Jam, and The Red Hot Chili Peppers and other nauseaous creations will be there to kiss their butts and pay high priced shows while ignoring the local talent. Local hopefuls **DREAD** are in coma after playing a local socialist paper's anniversary where the lefties pulled the plugged on them because they were using obscene language. How more PC could you get? **FOBIA ESTATAL** is alive and well after their 7" on their own label Fuera De Orden. Their follow-up will be recorded during the summer for a fall release.

Meanwhile, hardcore is alive and well, thank you, and the only two bands that still deliver the goods are **GOLPE JUSTO** (c/o Marcella Calle 123 BT-10 Jardines De Country Club/ Carolina, PR 00982) and **SHAM PAIN** (Calle 7 C-19 Metropolis/ Carolina, PR 00987). Both bands are in the final stages of the followups to their debut 7"'s on Computer Crime, but no word of them as of yet. The only thing for sure is that they're gonna be on tape since vinyl was motherfucking killed, and no one's buying here. **GOLPE JUSTO**'s Sagon left the band, and **CRACKHOUSE**'s Georgie Castro took over the guitar chores. **HIJOS DE NADIE** are back from the dead from a two-year silence from their *El Puto Sistema* 7" EP on Computer Crime. New line up, the only original member is singer Peter Lopez, and now they sound like Bad Religion. They are planning a follow-up but don't hold your breath.

HASTA LA MUERTE (c/o Carlos Solano/ Calle 27 F.O. 824/ Rio Piedras, PR 00921) features ex-members from **PSYCORE**, **SHAM PAIN**, and **AL RAZ** and serve their music fast and hard. There's also a new band called **ARROGANCIA COLECTIVA** (Write to Abdel L Lopez/ Urb. Cataluna Calle 5 C-17/ Barceloneta, PR 00617). There's some guys who play hardcore, grunge and groovy who called themselves **MONIGOTES** (c/o Manolo Acevedo/ Anselmo Martinez 158/ Hatillo, PR 00659). **FALTA DE JUICIO** are a band from the west side who play hardcore.

Skinheads are alive and well in PR and there are three bands that cater to them, in addition to the ska bands. There are **AL RAZ** and **FUERZA RAPADA** (both can be reached at 1485 Ashford Ave. Box 401-S/ Santurce, PR 00907). **EJERCITO ROJO** (c/o Cesar Juarbe/ Florida 116/ Isabela, PR 00662). The three are socialist, nationalist oi! music, but they don't cater to nazis. In fact, they'll love to kick nazi ass that come through the neighborhood. Of the three, **AL RAZ** is the one that nearly has a demo completed, and a skinhead 'zine. Write to them and expect it soon.

OK, weird motherfuckers out there are still reeling from the first **DESCOJON URBANO** release, the *Cinco Siglos De Miseria* tape on Fuera De Orden ($6 and still available at Box 1333. Hatillo, PR 00659). Their follow-up entitled*Los Hijos De Cain* still has members of **SHAM PAIN**, and **TRAIO INJUSTO** in the line-up and it's expected for a July release. The good news is that the new material is much more aggressive and heavier than their first tape, and yes they still use that damn drum machine and samplers. The bad news is that one of the guitar players, David Castro, is leaving the band for college in Syracuse. Will **DESCOJON URBANO**'s loss become Syracuse's gain?

CRACKHOUSE, local purveyors of fine grungy garage noisy workouts, have broken up. Singer Ralph was becoming a nuisance, guitar player Georgie Castro left to Golpe Justo, and the band collapsed on itself. But fear not, Emilio Velez, the other guitar player, has formed a new band with former his former singer on Fleshfield, Phillip Padilla, and with **DESCOJON URBANO**'s Jose Roman on bass and nasty electronics, to form **THE BURNING FACES** (c/o Phillip Padilla/ Urb La Mela Calle A107/ Isabela, PR 00623), a trio who sounds much like a mix of Sonic Youth, Swans, Bauhaus,

MC5 and Stooges. **THE BURNING FACES** are planning to release a tape soon.

Are you still with me? Whew!, So many band names, right? Well, as always, don't patronize places that have outrageous cover prices, rip you off with stupid lip-sync acts, watered drinks, full of supermodel wannabes, and insist they're the "underground" like Metropolis. If you like stupid dance music and don't mind homos, lesbians, or bis, a good place to go Thursdays is Krash, since the cover is $1 and the watered drinks cost $1 all night. That place still causes me reality checks by the minute. Anyways places in PR that caters to us include **Fantasy Pub** phone (809)792-7572 at Puerto Nuevo, 10 minutes from San Juan, and **El Cuadrilatero** phone (809)868-4259 at Aguada a good 80 miles west of San Juan. Also on the west side of the island check out the **Long Branch Pub** (809)890-7776, in nearby Aguadilla, it's a good place to check out ska and reggae bands, but the owner doesn't like punk or hardcore bands. Also for ska bands is **Don Pablo** in Isabela at (809)872-2933. **La Tea Original** in Old San Juan catered to punks, but died, RIP, but apparently shows are being done in a place called **El Escenario** down at San Sebastian street, so call at (809) 722-0385 and find it for yourself.

A final note to all of you who want to spend your parent's money, and want a good excuse to come down: DRINKING AGE IS 18 YRS OLD. Perfectly legal, no lies, no shit. Straight-edge's fucking nightmare, especially that 90% of the local scenesters smoke, drink, and do drugs, so y'all underage beer-guzzlin' bozos, this is your paradise right within US jurisdiction. But watch out, the current fascists in power have activated the National Guard to cooperate with local police on stupid drug raids against the people in public housing. One of the latest ones, the government reportelly spent $500,000 on personnel and equipment to get only 5 small-time dealers. Youir taxes at work, yes sir! Sometimes the assholes like to surprise you and give you a traffic violation ticket to meet the quotas. 75% of them are worthless, or have the wrong information, according to a recent investigative report.

You'll find some thrashers and even some punks in the Plaza Las Americas mall in Hato Rey, but the local rent-a-cops don't like any rabble in that mall. The best bet is to find them on weekend nights near Pigeon Park in Old San Juan, and also in front of Don Pablo and El Batey in Old San Juan. In the west part of the island you can find some longhaired weirdos at the Long Branch in Aguadilla getting drunk senseless. Watch out for the police, both local and state, they like to bust people "who don't look right", they give you a lecture, if you are lucky, they give you a beating, if you're not.

Cool places to eat: El Mexicano, two cheap Mexican fast foods in downtow Rio Piedras, one near the University of Puerto Rico, the other next to a funeral parlor (nice touch!), near the Cupey minibus route. They got a big and mean vegan burrito for PC's in the house for $2.25, and for those who like meat, they've got pork, chicken, or beef burritos for $3, well worth the wait, along with the guacamole and other worthy Mexican treats. Say hi to Ulysses for me. For hardcore Puerlo Rican cuisine in Old San Juan, check out El Siete restaurant. Generous portions of food, rice, beans, cuchifrito galole for a cheap price. I think it's somewhere on San Francisco street, ask the ever friendly Old City guards (the green ones) tor directions.

Read ***Estile Puerto Rico*** zine ($2 at PO Box 1333/ Hatillo, PR 00659) for interviews and articles about bands, politics, and events, not only on PR, US, and UK, but also in Latin America and Spain. It's written in Spanish, but in MRR #121, Michele Belacic liked it, so write and ask for the latest copy. Labels take note!! this 'zine gives you free ad space in exchange of promotional material, so let PR know you guys exist.

There are several good zines like***Eniznikufesin*** zine ($1 at Box 5111, Ponce, PR 00733-5111). It covers hardcore, grind, thrash, and socio-political commentary along with BMX freestyle reports. ***Enthroned*** zine covers death metal, grind, and noise ($3 c/o Rafael Bracero/ Calle 22 BB4, VillasS De Castro/ Caguas, PR 00725). There's a new one coming out called ***Ekinocio*** (Box 6336 Sta Rosa Unit/ Bayamon, PR 00960-9006) that will deal with a lot of local coverage and cool photos.

Local Papers Dept.: For local political shit, check out these papers: ***Claridad***, ***El San Juan***, ***El Diaio***, and ***El San Juan Star***. ***El Diario*** is a newly-created weekly newspaper, and it's the only one that's trying to get the full picture on the DIY scene in P.R. ***Claridad***, a weekly paper, suffers from extrelne left-wing PC-ism (they cancelled a rock band's set in their festival because they said an obscene word). but they do a really cool news coverage dishing you the dirt and corruption of the local, and US governments. ***El San Juan Star*** is a daily affair. but despite their right-wing pro-big business attitude, they have a nice political coverage too. In fact, the Cerro Malavilla affair, one of PR's greatest political scandals, was uncovered by a *SJ Star* reporter. *El Nuevo Dia* is the island's ass-kissing government lackey (its owner has a key position in the government's ruling party), avoid it like the plague. Last, but not least is ***El Vocero***, a paper best described as a cross between The Twilight Zone, Fangoria, National Inquirer, and Dragnet on crack. They cover crime, UFO, and gory stories, and their pictures of people killed in crimes and accidents are a gore fan's wet dream. They have on their staff, probahly the best investigative reporter on the island, a gringa called Maggie Bobb, who regularly exposes government fraud schemes and the like. Their pictures and headlines are usually good fyer material.

For clothes, check out the Salvation Army store in Old San Juan, or the one in Stop 15 in Santurce. Those are the ones that carry the coolest used clothing, and 8-tracks, used records and CDs Cool record slores: there are none, really. Mail order is the law, usulally unless you want to pay $15 or $16 or $19 for a CD.

Hey losers!, I mean bands and labels, Melba Miranda has a good show Fridays at 3 PM showcasing rock, punk, and hardcore, and she needs your contributions so write and contact Melba Miranda (Punto De Fuga c/o WIPR 94.AM Box 909/ Hato Rey, PR 00919) to get some exposure on Puerto Rico. She also promotes shows from time to time. Give her a good offer, or don't bother 'cuz she's real selective about who she picks to promote. Tell her I sent you.

Scene reports

Who, me? I play bass and program stuff for **BURNING FACES** and sing and (again!) program stutf for **DESCOJON URBANO**. I also write for *Estilo Puerto Rico*, and help to run Fuera De Orden Rekords. This report's dedicated to Bruno Szollösi from Are You A Man Or Are You A Mouse 'zine in France, and to Jeff Spaz from Computer Crime Records, who was the first to capture on vinyl the PR DIY thing. This one's for you guys and sorry for the delay.

Meanwhile interested (ing) and smart femmes and guys into punk/HC, industrial, spastic jazzcore, goth, noise, blues, and related shit can send me records, cash, photos, tapes, interviews, recipes, CD's, nudie pix, and yourself to: Jose Roman at 923 Demetrio O'Daly/ Rio Piedras, PR 00924. Latin Anlerican readers write since I can deal with either Spanish or English with no prohlem. No nazi rightwinger scumbags need to apply. Later.

Hello everybody, it has been a while since there was a scene report, on the dutch hardcore/underground scene, in MRR. Ooops excuse me, I'll introduce myself firsth. My name is Willem and I'm doing a fanzine ***Freak Out***. But more about my zine later. As I said before, there wasn't anything about the Dutch scene in MRR and so I decided to try to write a report. There has happened a lot around here. So I won't bother you with stories about the policebrutality I've experienced lately. Maybe some of you have seen the "the hague-riots" - a humungous utter policestorm - with the pigs beating up students, with such a rage that it looked like a fucking civil war. And still the police chiefs don't understand "all these violence against honest working policemen", Bullshit! But as you might know, policebrutality is everywhere and the pigs are everywhere the same. By the way, if you ever been beaten up and/or have experienced police brutality, write it to me and I'll put it in an upcoming issue, in an article about policebrutality. My address is at the end of this scene report.

Well what has happened in this area (Friesland) lately. Leeuwarden, the capitol of this area and also the place where I live, has got a new squat. It's named Krawalle and it's at de eewal. I forgot the number but you can't miss it, thanks to the great paintingjob at the front of the building. There are not many squats left in this area. Everybody, who remembers the mighty Wolthers Noordhoff building, shouldn't see that place now. It's something inbetween a parking place and a garbage dump. OK lets go on with the music.

Bands It's a shame but a few good bands have split up. **DUST DEVIL, AMNISIA, BOD** and **KING'S EVIL** are all history now. But some of them have formed a new band, and so the empty spaces are filled with promising refreshing bands.

New bands: Harold T (ex-BOD) and Harold P.(ex-amnisia) have formed **DEUX EX MACHINA**, a noise project featuring a 'plugged' drummer. **NO ANAL INTERCOURSE** better known as **N.A.I.** have won a big contest (De Kleine Prijs Van Sneek) and played on a streetfestival in Leeuwarden. They have also released a 10track tape which is available for $5.00 from Sixma van Andlawei 17/ 9047 VH Minnertsga/ Holland. It's hard to believe that these guys are about 17, 18 years old. N.A.I. makes music that sounds inbetween Victims Family, (old) No Means No and/or Primus. People who like these bands should owe their demotape! Another great band from this area is **SEXUAL O.C.D.** (Obsessive Compulsive Disorder). They make techno-death-thrash. There were rumours going round that this band was split up, but that were jealous lies. That person will understand it, by now, that I know who he is. So be afraid........ **SEXUAL O.C.D.** is alive and kicking, due to the fact that they will have a lot of gigs soon. On the 11th of September they will even support Morbid Angel in Bergum. They are busy working on their first rael demotape. Ok, there was a demo released before, but that one sucked as hell! (I can know it 'cause I was the vocalist/throat around that time for **SEXUAL O.C.D.**) But now they are a lot more serious and so I'll expect a great tape. By the way, I left the band about a year ago. If you want to know more about **SEXUAL O.C.D.** they sell great T-shirts too - write to 'em at Taling 22/ 9843 GG Grijpskerk/ Holland. **DISSECT** a -fucking A- grind-death band from Alphen a/d Rijn have released their debut CD. Forget about bands like Napalm Death, Terrorizer and others, and get this great CD. They released 2 demos, which are also great, but I don't know if they are still for sale. Write 'em at c/o: Vincent Scheerman, Ruisdaelstr 89/ 2406TD Alphen a/d Rijn/ Holland. If you are more into the doomy/Joy Division side of music, you should check out **LIQUID CHERRY CHILD**. I don't know so much about them, I only know that I like this bands demo entitled "One Sweet Surprise" and that they come from Groningen. Contact: Meerpaal 133/ 9732 AJ Groningen/ Holland. Talking about a town where everything happens: Groningen. Groningen is a city where you can find all types of music and people too! Of course Groningen is best known for it's youth cult club Vera, a place with a band history bigger than the holy word, to give an example. People who read the fanzine reviews should know their fanzine by now ***Vera Krant***. But there are also a helluva lot great bands in Groningen Too. **THE MOONLIZARDS** have released a new album, by the time you'll read this, the 7"s of **THE FIREBIRDS** and **THE BEAVERS**, both released on the **Kogar** label, will be re-released, cause the first edition was sold out within 3 weeks! 500 copies of each! Excellent! **THE FIREBIRDS** and **THE BEAVERS** are only two of many 60's punk-based bands from this city. December last year there was a 'rumble-festival' in Vera featuring **THE ASCONA BROTHERS, FREA & THE DACTARIS, THE KRONTJONG DEVILS, GREEN HORNET, THE BEAVERS, THE MICROSURFERS, ROK 'N UGH!, THE MAD COWBOY EXPERIENCE, THE FIREBIRDS** (all from Groningen) and **THE PERVERTS** from Heerjan sdam. If you like bands like The Headcoats and/ or Sonics, you'll like **THE PERVERTS** too. They have released a great demo, with 5 trax and soon there will be something on vinyl too! **THE PERVERTS**/ De Hoef 42/ 2995 VT Heerjansdam/ Holland. By the way, this sixties kind-of-thing lives in the whole country. If you like surf music, than you should have the 7" by **THE APEMEN**. It's an EP with 4 splashing tracks, released on the fabulous Kogar records.

Labels: Well, I already mentioned them a few times **Kogar** records. This label was formed by recordshopowner Jan Kooi, a wellknown guy in the "psycho 60'sscene", he's also doing a weekly radio show **Primetime Radio** and he does a smalL fanzine called ***Prime Time***. He is a very busy person. On his Kogar label were 3 releases 'till now **THE FIREBIRDS** *Margaya* EP and **THE BEAVERS** Nancy, *You're a Square* 7" and **THE APEMEN** *Invasion of the Apemen*. In the near future there will be some international releases too. And you should look for the 7"s of **THE BEAVERS** and **THE FIREBIRDS** on Get Hip records.

Leeuwarden, remember the place where I live, also has got its 1st real underground label. **Teen Scream Records.** It's is a Rockabilly/Psychobilly-label, which had a great debut with the **UBANGI 4** 7" *The Red Hot Rod* EP featuring 2 of their own songs and 1 cover of the Cramps classic "Human Fly". Ooooh shit I almost forgot the label addresses: **Kogar Records**/ PO Box 985/ 9700 AV Groningen/ Holland. Teen Scream Records/ PO Box 4078/ 8901 EA Leeuwarden/ Holland.

Fanzines: There are not so many good fanzines in Holland. In Leeuwarden there are 3 fanzines. ***Fuzz***, a big sponsored fanzine featuring bands like **MEGAKRONKEL** and Dead Moon. I've only seen issue 1. From issue 2 it will have another name. ***Flashhouse***, made by the (former ?) member of Cauteror, is a nice fanzine from which I've also only seen issue # 1. There should be an issue #2 too, but I've never seen it. It's made by Christiaan Verwey, who also writes reviews for ***Opscene***. And of course my own fanzine ***Freak Out!*** I formed it in March 1992 but since #8 it is done in English instead of Dutch. In my latest

issue are featured: Lumpoin Proleteriat, Rot, **SEXUAL O.C.D.**, **SYPHILIS**, **THE MONSTERS**, **N.A.I.**, **HOLESHOT** and **THE GUILT**. There are also articles on Ray Dennis Steckler, reviews and the story of our friend Ed Gein "The Original Norman Bates". Issues are $ 2.00 each or $ 6.00 (incl. comp. tape with 12 freaky bands!) OK that's all for now. Keep the underground alive and all of you who are in bands, write to me. I love it to get lots of mail. Bye bye,

Willem Woudstra/ *Freak Out* fanzine/ Weaze 29/ 8911 LL Leeuwarden/ Holland

Aloha once again. This is John Book back in the pages of MRR, I haven't done a scene report for over a year since I've been extremely busy writing for my zine (*Intensity*) and the other zines and magazines that I write for. Sure, the mainstream is looking at punk like a delicious ice cream cone, but then again they look at bands like Pearl Jam, Spin Doctors, and 4 Non Blondes as "the" standard. But before I blab off meaningless poot, I'll get to the point.

When I last wrote I attempted to cover the entire Washington State, but when the whole Seattle thing exploded then it got to be chaotic trying to cover new bands, zines, places to play, etc. Since there was a scene report from Olympia a few issues back, this time I'll cover the small scene we have here in the Tri-Cities.

The Tri-Cities is a small, laid back area about 200 miles southeast of Seattle, a four hour drive. It consists of three cities: Pasco, Kennewick, and Richland, and the biggest event we have here is the Hydroplane races every July! Oh, how people go crazy over stupid boats going up and down a river. This area is primarily known for the Hanford Nuclear Plant, a place where everybody (or someone you know) seems to work there.

Musically, most people know the Tri-Cities for **DIDDLY SQUAT**, who released a few tapes and a 7" before splitting up in 1988 or thereabouts. Drummer Eric Akre moved to Seattle and ended up playing for everyone from Galleons Lap to Christ On A Crutch to Killsybil, and his present band Treepeople. He even played the occasional show with his sister Carrie in Hammerbox.

With boredom setting in, some people decided that there had to be some action in this area, and thus there are a handful of bands worth mentioning. **SMALL**, not to be confused with the Small on the East Coast, has been around for almost three years and continues to wreck havoc with their great live shows and very intense music. Their debut album, *Finished One*, received some decent reviews and they've played with the likes of **SUPERSUCKERS**, **THE PUTTERS**, The Stench, Black Happy, and All You Can Eat. A second album is currently being put together and should be out before the end of the year on Mysophobic Records (more on them later).

Another band getting a lot of regional recognition is **MAYBE DAYS**. Jaime Humphrey (vocals), Matt Thompkins (bass), Steve Tietsort (guitar), and Eric Stout (drums) play some great punk/pop with an emphasis on punk, with some honest lyrics that don't immediately hit you upon first listen. Humphrey is a powerful vocalist who has been compared unfairly to Hammerbox's Carrie Akre too many times, but they ail take it with stride. Their debut album, also on Mysophobic, is due out before the end of the year.

ONE EYE OPEN have been together for less than a year and yet they've already gained a loyal local following for their upfront music, somewhat in a Seaweed or NoFX vein. All four members just graduated from high school, but ages aside this band is extremely good, and if they stay together for two to three years they will be a force within the underground. They just released their first cassette-album called *Bitter*, which can be had for $7 ppd from 4711 W. Metaline #82/ Kennewick, WA 99336. They are willing to play anywhere in the Pacific Northwest, so drop them a line and see what's up.

PUZZLE have been playing a lot of shows lately, and vocalist Jason LaBarge has a stage and vocal presence of Henry Rollins, but without the ego and large tattoos. A demo tape has been in the mixing stages for months, but it should be near completion by the time this goes to print.

A band who could've been called "punk as fuck" was **CROWN**, a six piece whose relentless attack was kept to the stage. No demo or 7" came out of this band, but with each and every show they played like it was their last. They deserve a mention for just existing in an area where conformity is hip, and they didn't give a fuck what people thought of them.

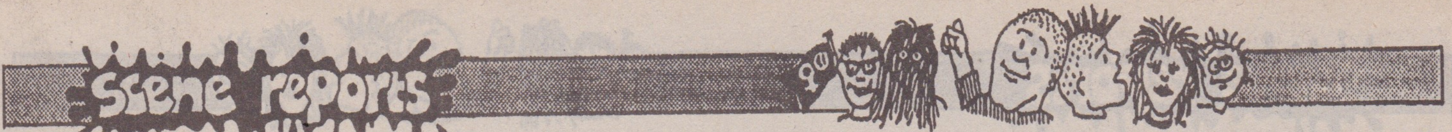
A new band called **COMMON CIRCUS** just started playing shows, and I'm definitely going to watch these guys. There's a slight industrial edge to what they do, or maybe it's Helmet, but all I can say is that they're loud and damn ugly. Hopefully they'll have some music out soon.

If you're an out of town band and would like to play here, here are a few contacts for booking. **Mysophobic Records** is a record label and concert organizers who have brought down Fugazi, Sweaty Nipples, Supersuckers, Green Day, Gas Huffer, Red Aunts, Schlong, and Buzzov-en (among others) in the past twelve months. Guy Fusman, Michelle Fusman, and Stuart Chase are able to book any bands who can guarantee a good turnout, but since the Tri-Cities isn't a big area (and there are no clubs here) they can't book a show every day of the week. So write to 365 N. Arthur #A-68/ Kennewick, WA 99337/ (509) 783-6434 and maybe they can hook you up. For smaller venue shows, contact Jeff Marcum at **Virus Productions** (509) 627-4147. Jeff's been doing shows for a short time but has managed to bring down Bone Cellar, Old Man, Sicko, Sinister Six, The Fumes, Steel Wool, Atomic 61, Sore Jackson, and Killsybil to do shows.

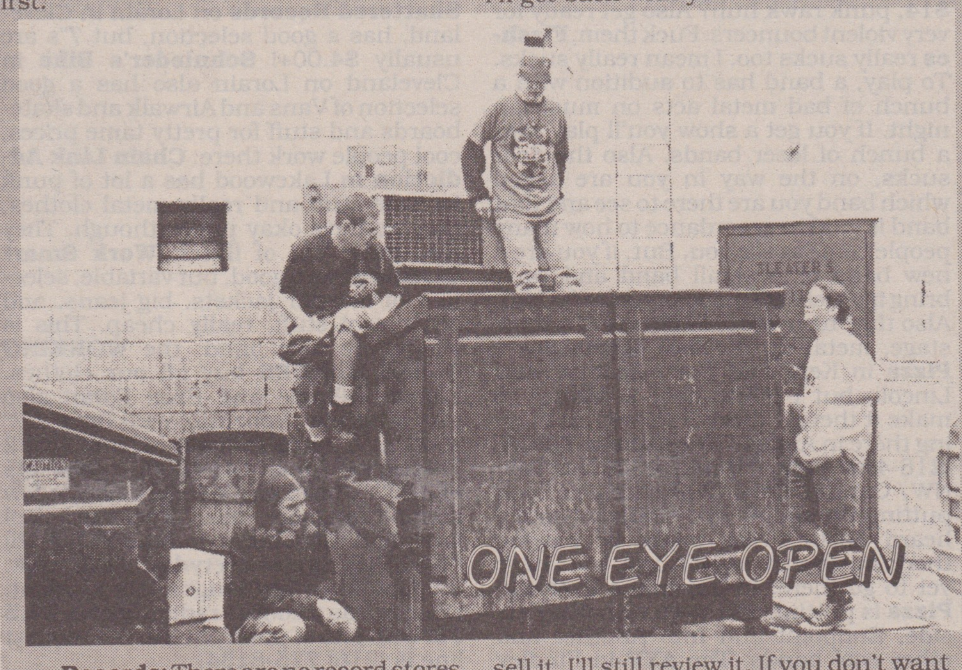
As for actual places to play, choices are limited. There's **the warehouse** located on the Benton/Franklin County Fairgrounds, where 1800+ people showed up to see Fugazi in their only Eastern Washington date (partly due to Mysophobic's wise ways). In Richland there's the **Tri-Cities Hoedown Center**, which is exactly what you think it is. Capacity is about 250, and the surroundings are simple enough for a damn good time (some of the best shows in this area have been held in this small place, Bone Cellar's show in February comes to mind). All shows here are all ages, as the clubs and bars here are kept for country hicks and karaoke madness. Since the whole "alternative music" explosion there has been a lot of jocks and stupid 15 year old girls with massive makeup coming to the shows lately, who think that moshing is so fucking rad! I remember a guy asking me at the Hoedown "oh, is this where the mosh concerts are?", and those that were around me said "oh, mosh contests!" The guy walked off without blinking. Then there are the sluggos, the big necked jocks who try to practice their latest Pearl Jam moves in the pit, and it's downright irritating. I'm sure this is a familiar story for everyone who's reading it. but anyone who plays here will no doubt have a good time.

Thrift stores: There are the usual Goodwillis and Salvation Army's everywhere, but there are two particular stores that must be looked at. In Pasco there's the Pasco Thrift Center, where there's loads of clothes to choose from, some decent stereo equipment (I bought an excellent Montgomery Warm turntable and a radio/8-track tape receiver together for $12!), and some peculiar records. In the city of Kennewick there's the St. Vincent de Paul, whose selection of stuff far surpasses the store in Pasco. Very cheap stuff all around, and I was able to score a copy of the *Zoom!* soundtrack album for a mere 50 cents! I had this album as a kid and almost pissed in my pants when I saw it again. There are also quite a few pawns shops in Pasco with their own odors, the more stink it is the better your chances of finding something good.

Food: If meat is your thing, the Tri-Cities is your kind of town. McDonald's, Burger King, Wendy's, Taco Bell, Taco Time, Taco John's, you get the idea. No vegetarian restaurants like there are in Olympia, but lots of Asian food places



that may suit your tastes. There is one health food store that carries a lot of healthy goods, but they seem to change their name every two months so if you arrive here check out the phone book first.



Records: There are no record stores here, but if used records is your thing, go to R&P Records on 5 S. Dayton in Kennewick. When Mudhoney played here two years ago, store owner Tom Johnston said they bought a lot of serious crap, the kind of crap you'd find covered with dust at Goodwill.

And to be honest, there's nothing else to do here, one reason why everyone moves when they can. But those of us who choose to stay here, we do what we can. And what I do is my zine called ***Intensity***, which unfortunately is the only local fanzine. I've been doing this thing all by myself since late 1990 and have interviewed such folks as the Mono Men, Napalm Death, Tad, Hammerbox, Rikki Tikki Tavi, The Mummies, Stymie, Treepeople, Dirt Fishermen, Public Works, The Derelicts, Gas Huffer, 7 Year Bitch, and many others. Issue #15 is being made as I write this, and so far it will feature chats with Sinister Six, Cage, Juliana Hatfield, For Love Not Lisa, and Sicko. Issue #14, due out very soon, is my tribute issue to Melvins called *I Love You Melvins: rah, Rah, RAE!!*. I've been a fan since October of 1986, and this is just my way of saying thanks for seven years of great music. As for stuff I review, anything goes. From punk to hardcore to hip hop to noise to funk to Hawaiian to whatever, we'll review it. Vinyl is preferred, but we'll also take CD's, demos, and videos. If anyone sends product for review, please send a SASE so I can send you a tearsheet of the review upon publication. I'm not rich, and this would help out a lot. If you'd like a sample copy, send $2.50 plus 5-29 stamps to Intensity fanzine/Attn.: John Book/ 2502 W. Opal St./ Pasco, WA 99301-3352. I'm also starting a mail order service through my zine, some of the local shows, and through my newsletter, so record labels or bands: send a promo copy of what you got, wholesale prices, and a SASE, and I'll get back with you. If I don't want to sell it, I'll still review it. If you don't want a copy of the zine but would like to check out my newsletter, ***Brutal Words***, simply send a SASE and you'll get the next edition.

The Tri-Cities, as I said before, is a small area and there are a lot of ignorant people who think this is just a passing fad. For many it is a mere phase, but I've been involved for almost three years and don't plan to go away for a long time. As the famous saying goes, "it's a nice place to visit but I wouldn't want to live there".

Before I end this report, I would like to mention a few things about one of my favorite bands from Seattle. As some of you already know, The Gits' vocalist Mia Zapata died in Seattle on July 7th. She was strangled to death and was left lying in the middle of the street. As of this writing they have no idea who the assailant was, but regardless of who did it, it was a stupid and pointless death.

I mention all of this because for two years, I wanted to see The Gits perform in concert. Sure, they played at home in Seattle countless times but a four hour drive (and another four to go home) isn't my idea of fun. But when I heard they were playing here on July 3rd, at the Hoedown, I made it clear that I would not miss this show for anything. Social Ritual and Sicko opened up, and then The Gits played like no other band. Drummer Steve Moriarty was in fine form, and Mia was singing with more rage than the studio versions of their songs. The first song, "Spear & Magic Helmet", was my favorite and throughout their one hour set they tore shit up. Unfortunately most of the crowd were outside creating their own 4th of July fireworks display, but those who witnessed this show left speechless. I wanted to tell Mia how much I loved her music and her voice, she sang with such honestly, but I was too chickenshit to approach her. I'm not sure why, maybe I confused the rage of the lyrics with the kind person she was. I wanted to thank her for giving me a lot of great music. Instead I spoke with Moriarty and guitarist Joe Spleen, and they were happy I liked it. I left with a smile on my face, and I remember Mia laughing with the band as they performed some new songs. A week later, I found out that Mia died three days later after their show here. This Tri-Cities date was the last of a 10-date mini tour, and in a few days they were going to hit New York City for the New Music Seminar, as well as the East Coast for their first concerts there. My first Gits show became their last show ever, since they have decided to not continue The Gits without Mia. You always read about certain people's last shows, but never think you'd be a part of one. I was a part of this, and it feels weird. The pictures I got of the band are hard to look at, and it's a shame that life has to be so fucked up. But life truly does go on. In closing, I would like to say thanks to The Gits for the great music, I'm sure a lot of people were touched by your songs as much as I was. To Mia: I thank you for having the courage to say what you felt without remorse. The world has lost another great person, I never got to meet you and I never got to say thanks. So wherever you are, I say Mahalo Nui Loa from the bottom of my heart. This is John Book hoping for a less hectic world.

Cleveland news, local bands **WHATEVER**... who sound like sorta Agent Orange/good T.S.O.L., (7222 Thorncliffe Blvd/ Parma, OH 44134-5363), has a new tape out I think it probably costs about $6 ppd, they have a 7" coming soon also. **THE UNKNOWN**, local pop-core heroes, have a new tape out, (4080 Woodside Dr/ North Royalton, OH 44133), its $6 ppd. **The UNKNOWN** are great fast pop-punk every bit as good as Big Drill Car or Green Day. A forthcoming Cleveland HC comp 12", **FOR THE PEOPLE**, with the likes of **STATE OF MIND**, **GRAIN**, **SPLINTER**, **HARRIET THE SPY**, **ENDURANCE**, **LIFEGAME** and others should be out mid August. Contact Tim, (PO Box 35156/ Cleveland, OH 44135), who also does **This is Not a Picture Perfect World** fanzine and he'll have some answers... **LIFEGAME** has a demo out its $3 ppd.,

(35601 Keller Dr? Avon, OH 44011), I hear they're the upcoming hardcore bands in Cleveland. **DRILL KITTY** has been playing out a lot they remind me of early Lemonheads, they have a demo, I'd guess it's about $3 ppd., (c/o A.Hilliard/ 15443 Foxboro Dr/ Middleburg Hts, OH 44130). **WEST SIDE MARKET** is still around and now has Brent Collins and John Long from the defunct band, **ONE BEAT OFF**, in it. I heard they were good, but I have not seen them. **STALEFISH** is still around, but lacking in the singer dept. John Turk of OBO, might be singing for them... **DIE TRYING** is still in the planning stages, but has a little promise. **RINGWORM** has a new CD out I think. **The SECRET AGENTS** also have a new tape out.

Both **INTEGRITY** and **FACE VALUE** are touring the US and Europe I think this summer, good riddance. **OUTFACE** just got back from Europe Thursday, I don't have any details on a new LP or tour though. **The UNKNOWN** by the way are touring the Midwest in the late summer so if they play in your town make sure you go see them.

I'm not to hip on the fanzine front I know ones that are out include, ***Fucktooth*** (1298 Som #130/ Mayfield Hts, OH 44124), ***This is Not a Picture Perfect World***, ***Riot***, ***Scratch***, ***Love Bunny Press*** (c/o Rev John Sharpton/ 2622 Princeton Rd/ Cleveland Hts, OH 44118), ***Trigger Cut***, ***Dead End*** (106 Shriver SE/ Massillon, OH 44648), ***Force Fed***, ***Crunchface*** and a bunch in Oberlin, (***Fenceclimber***/ ***Fake***/ ***Bulldozer***/ PO Box 342/ Oberlin, OH 44074). I'm sure I left out a bunch, because it seems like everyday someone's starting one up. Most cost $1 or a few stamps, I'm sorry I just have a few addresses...

Places to play, **Grog Shop**, college crowd, $9 if you're under 21. **Euclid Tavern** doesn't do many shows except for like Tar or John Spencer Blues Explosion. **Phantasy's** last show there was Screeching Weasel, and Quicksand in March, but I don't think anyone else will be playing there though. **Peabody's Down Under** was so mad about the Dwarves/Flipper/Ed Hall show, in which the Dwarves broke a guitar on some kid's head, I don't think many bands will be allowed to play there. If anyone reading this has a show booked there, be warned under 21 is charged $2 more, in addition to $2 that Ticketmaster charges. So your show will probably be about $14, punk rawk huh? Also get ready for very violent bouncers. Fuck them. **Flashes** really sucks too, I mean really sucks. To play, a band has to audition with a bunch of bad metal acts on musician night. If you get a show you'll play with a bunch of loser bands. Also the door sucks, on the way in you are asked which band you are there to see and that band is paid in accordance to how many people come to see you. But, if you are a new band or a small band and can't bring in at least 50 people, you're fucked. Also they have stupid lights and a huge stage, metal up the ass. **Mama Joe's Pizza** in Kent had Born Against, and Lincoln but I didn't have a chance to make it there, I think Rorshach is playing there in August. The **Canton YMCA**, (216-492-0862, [I think], 4009 Harrison NW/ Canton, OH 44709), has also been putting on shows like Endpoint and I heard Earth Crisis might be playing there, my friends say it's cool, but I have yet to go there. In Colombus **Freakin' Pizza** is putting on shows with like Farside, Endpoint and Into Another and other cool bands. The **AYF** in Findley has put on a few shows. **Network** in Dayton still puts on shows, they did the More Than Music festival and everyone from Green Day to Citizen Fish to Youth of Today to Born Against has played there for like $5, great place. **Rebo's** in Dayton also has shows I think Destroy or Naked Aggression played there, I'm not sure though. Also **Sudsie's** in Cinci has put on a few bigger shows, Jesus Lizard, Warzone, Cows, etc.

Places to hang out at--**Arabica** is a good place to meet people, but you be the judge of the people. **Huntington Beach** is also an okay place to hook up with skaters and other assorted teenage malcontents, it's on Lake Road in Bay Village. Also **Taco Bell** on Columbia in Westlake or **Dunkin' Donuts** in Rocky River on Center Ridge is where I usually go when I'm not working. **Coventry** in Cleveland Heights has a bunch of people hanging out, the times I've been there they haven't been too cool. Coventry also has a punk for sale/ record store that doesn't have any cool records or shirts. **Big Fun** in Coventry has real cool stuff like old toys and novelties for really cheap. I don't know any places to skate and I haven't really seen any skaters lately, but I also don't go out that much. **Shattered Records** on Lorain in Cleveland, has a good selection, but 7"s are usually $4.00+! **Schnieder's Bike** in Cleveland on Lorain also has a good selection of Vans and Airwalk and skateboards and stuff for pretty tame prices, cool people work there. **Chain Link Addiction** in Lakewood has a lot of punk for sale stuff and really metal clothes, they do have okay prices though. They also have lots of flyers. **Work Smart Clothing** has a good, but variable, selection of masher jackets, big jeans, and other cool stuff, really cheap. This is where my new band, the **WORKING CLASS HEROES** buy all our clothes. Eamon Kilbane and Brad Foran also play with me. Hopefully we'll have a 7" soon. Also, **Anok & Peace** in Lima, (3332 Peachtree/ Lima, OH 45805), does lots of cool T-shirts and patches send a few stamps for more info... There are cool late night talk shows on **89.3 FM**, (216) 687-3515, almost everyday of the week. Its good for a few laughs late at night. Oberlin has a college radio station, **91.5 FM** with lots of punk shows, the request line is (216) 775-8134.

Well, that's it for my first scene report. I'm sure that I've probably left out a lot of people and spelled some stuff wrong, but oh well. If you want me to include your band, send stuff! As you can see Cleveland is slowly recovering from its many problems like lack of venues, violent skinheads, racism and ignorance. There seem to be more people willing to help out with trying to put on shows, doing fanzines, and starting bands, it's hard to keep track of and the fact that I work a full-time job every night until 2AM, doesn't help. There are still a bunch of bands around like **OXYMORONS**, **SLOBS**, **OLD GLORY**, **SOCIAL INSECURITY**, **CRAW**, **THE LARRY BIRDS**, **POSTER BOY**, **KILL ALL THE DRUNKS**, **BRANIAC**, **CIGARHEAD**, and **ECONOTHUGS**, whom I have yet to see/ hear. If you want to get in touch with me just write to my address at the end. In case any of you felt you didn't get enough attention or are mad with what I wrote, feel free to write to me and tell your reasons. Also, I am listed in *Book Your Own Fucking Life* with **Anti-copyright Art**, it has lots of Anarchy stuff its $1.50 ppd. Spencer and I might be doing a little distribution or a label in the future, or even putting on shows, please get in touch, we're about 70 minutes from Newspace, and 40 minutes from downtown Cincinnati. To anyone who ordered a fanzine a while back, you'll get it very soon. My fanzine, **Gigglefest**, is out now, with NoFX, Lag Wagon and **WHATEVER**... it's a buck ppd. or stamps... Write to me, Ben/ PO Box 666/ Oxford, OH 45056. That's about it for my poor Cleveland Scene report, just remember don't take the hard in hardcore too seriously.

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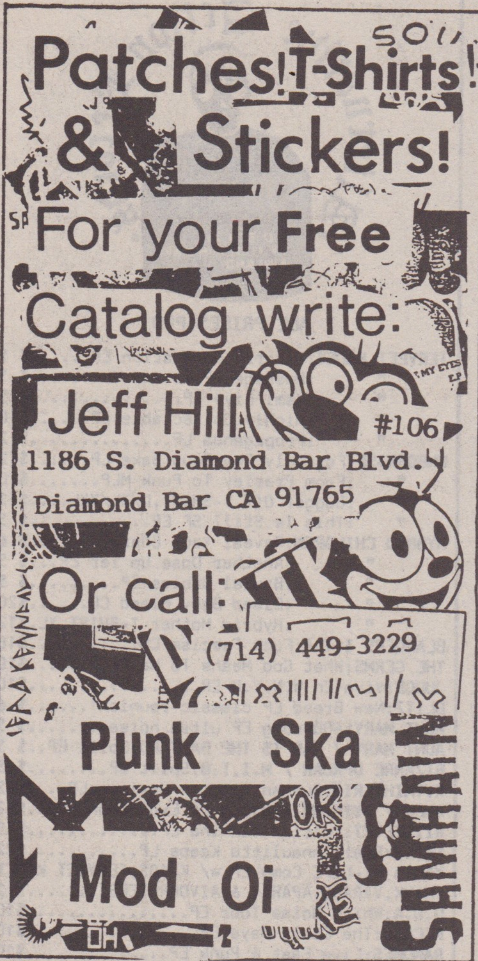
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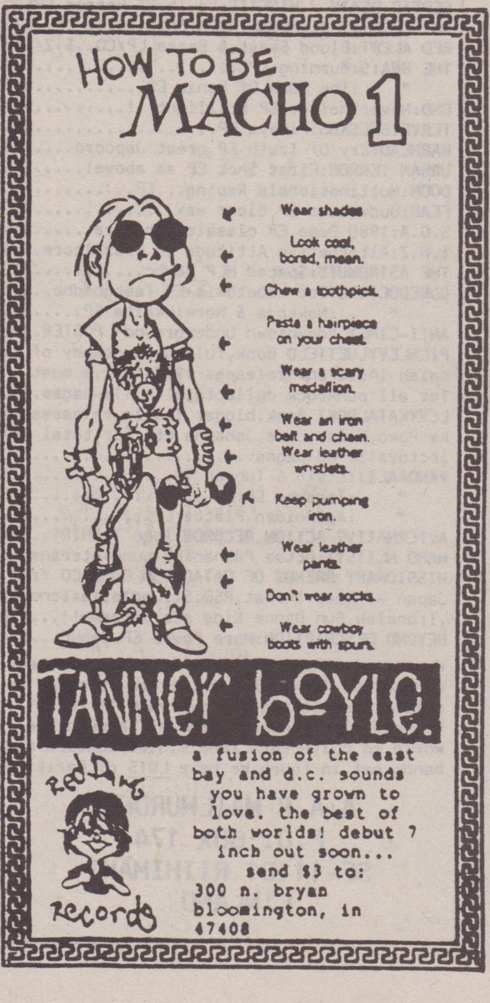
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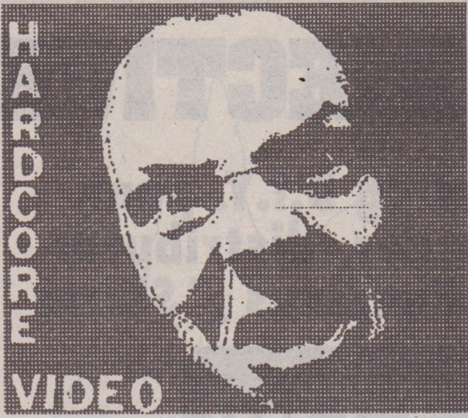

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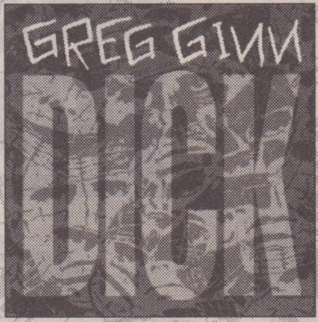

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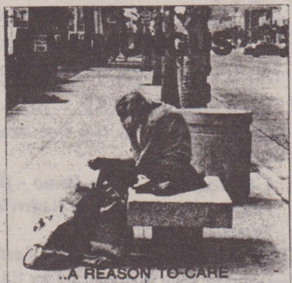

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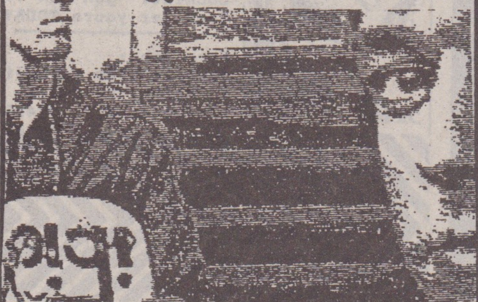

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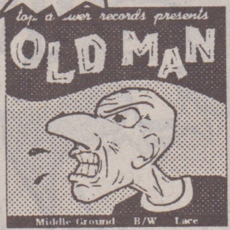

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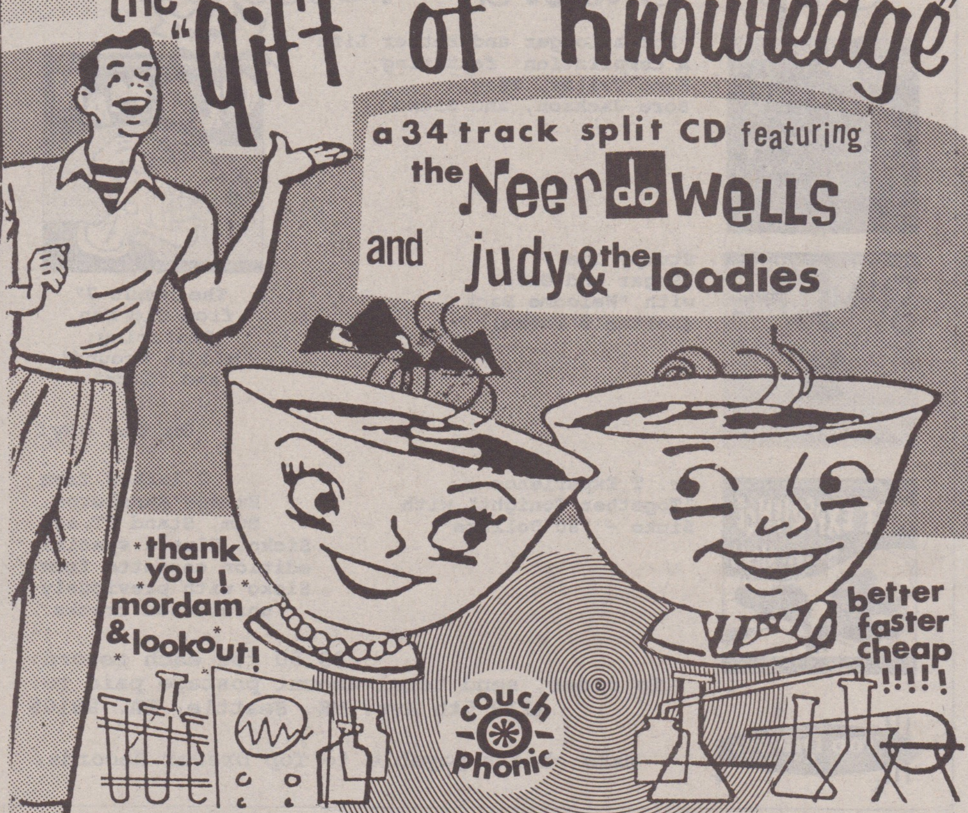

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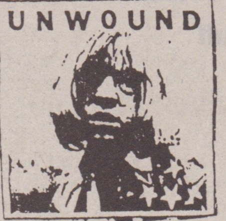

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QUEST OF THE MOON BREED

Interview with Stark, singer/percussionist of industrial v\band from CT, QUEST OF THE MOON BREED.

QUEST OF THE MOON BREED, Connecticut's stand-out industrial band, was spawned in a dark basement in December, 1991. Singer/percussionist Stark, along with singer/percussionist Matt, pounded out tribal beats on old drums and scrap metal, and chanted into a tape recorder, as a dim light bulb cast shadows of man and metal onto the cobweb-infested rock walls.

Soon, guitarists, a keyboardist, computerized samples, and a drummer were added, with incredible results. It is now June, 1993, and QUEST's live shows, which include a bizarre and intense stage show, have almost literally assaulted audiences, and have provoked consistently excellent reviews. Also enjoying great reviews are their two tapes, "Ice" and the just-released "Misery and Suffering."

I had the pleasure of doing the following interview with singer/percussionist and founder Stark. Julian Mapps

MRR: Could you describe your music?

Stark: Well, I don't like to label music, especially my own, because I think it limits who will listen to it or come to your shows. But we incorporate two singers and we also play percussion with metal pipes, signs, junkyard scrap, and circular saws. Also, there's guitar, bass, keyboards, samples, and a drummer. Together we play Industrial/Hardcore/Techno/Cyber-Punk music, to give it a name.

MRR: Could you explain what some of your songs are about?

Stark: One of the songs is called "All In The Family," which is about a terrible thing called incest that happens to a lot of people, more than most people think. It's about the actual rape itself. "Fashion Monkey" is about people who dress in the latest fashions and listen to the hippest music and are the center of attention, but they're really fakes, and using, boring losers. "I Want To Kill God" is about a personal of being locked inside a mental institution when I was a teenager.

MRR: What would you, personally, say your influences are, musically and lyrically?

Stark: I grew up listening to bands like Devo and Madness untill I stumbled onto this thing called "Punk Rock." Some favorites are the Exploited, Dead Kennedies, G.B.H., Black Flag, Fear, Sex Pistols, Nausea, Jesus Chrust, Skinny Puppy, Ministry, Crass, Peter Gabriel. Lyrically, I write about what I see or what I've experienced, which is usually the darker side of humanity.

MRR: Who is in the band, and what do they play? What other bands have they been in?

Stark: There's me, singer/percussionist. I used to sing in a punk band called the Societal Dreads. We were in the "New Bands" section of MRR #72. Matt, singer/percussionist, sang in the hardcore band N.H.C. and in Threshold. John, our new keyboardist, just joined. Adrian Stock, guitar, played in Straight 50. Nathan, on bass, just joined—he's excellent. Kathy is the drummer. She used to be in Revol. She's a sick woman. Also, our old drummer Pete McNeal has helped out a lot. He's the drummer for a very popular band, Blind Justice.

MRR: What do you think of the New Haven music scene?

Stark: New Haven has a thriving music scene. It has every kind of band for every kind of music - something for everybody. Recently, there's been a CD compilation called, *Blood From the Streets of New Haven.* Local label Caffeine Disk put it out. It's been getting a lot of attention nation-wide. It features 13 local alternative bands. Cut 13 is our song "All in the Family." Some local bands I like are Blind Justice, VMJ, and Malachi Krunch, and others. We've heard about a lot of positive response about our cut on the CD across the States.

MRR: What do you think about Nirvana and alternative music in general becoming mainstream, and the notion that these bands are "selling out"?

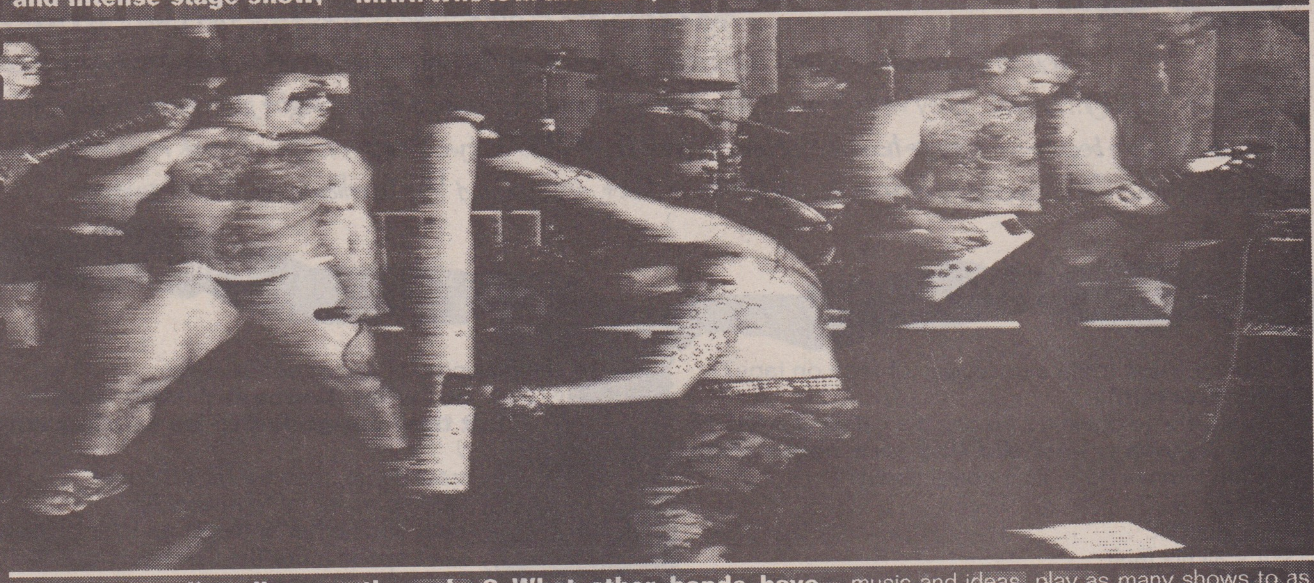
Stark: I think when people say "they sold out," it's envy. Who is someone to decide what someone else should do with their band or career? Being in a band is like having a job and if a better job offer comes along you should take it. Yes, there might have been some down sides to a contract on a major label, but I think that's changed a lot now. It's definitely better to get your music to a greater audience, and to have financial backing. And if you stay true to youself, then all the better to you. I think it's great to have intelligent people like Henry Rollins and Ian MacKaye getting more acceptance than some of the idiots that are out there now.

MRR: What are QUEST's plans for the future?

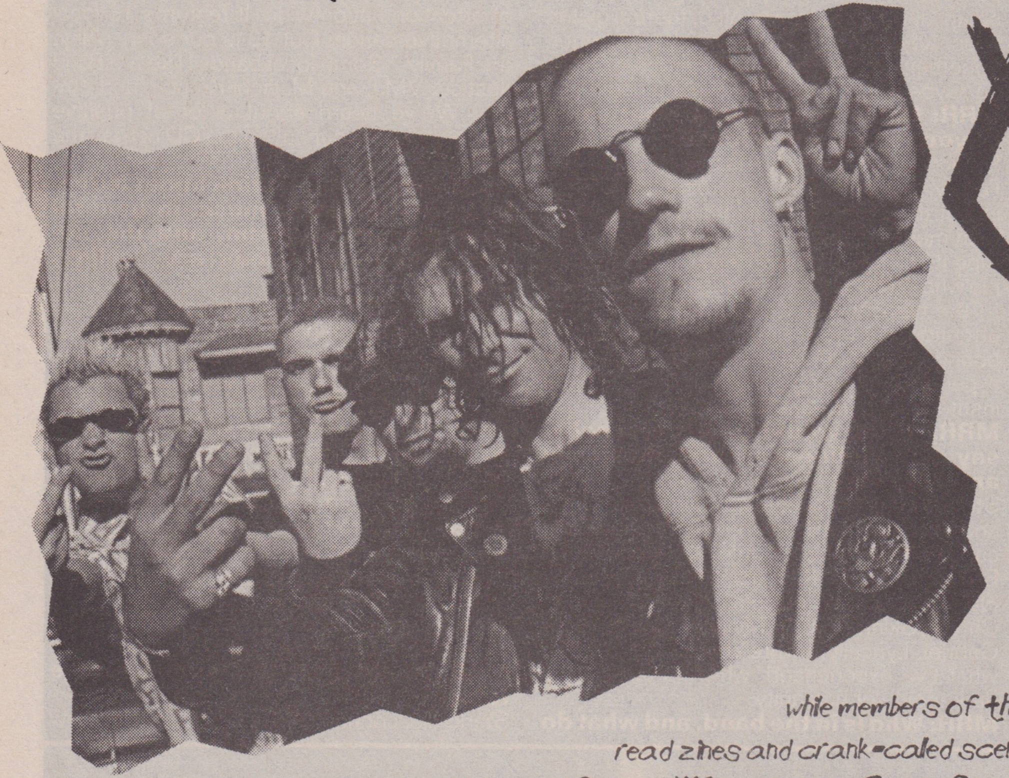
Stark: To continue forward, to create new music and ideas, play as many shows to as many people as we can. To give it our all—if we're playing in front of seven people or 700. We plan to put out a 7", then a CD. We hope to get label interest, whether it be major label or Indie. To always work at it and to enjoy ourselves. And to thank all of our fans for their support.

MRR: Any closing comments?

Stark: Labels, promoters, radio stations, fans, anyone, please contact us. To our fans, our tapes our $5.00 ppd. Our first tape is "Ice." It has four songs. Our newest release is *Misery and Suffering.* We also have T-shirts. We love to create and perform our music. We hope you will become a QUEST fan. Thank you. (P.S. Don't quit your day job.)



You can contact QUEST OF THE MOON BREED at: Quest of the Moon Breed/ PO Box 2/ New Haven, CT 06501, or call: Stark: (203) 562-3499 or Matt: (212) 721-1653.



CHAOS U.K.

by Devon Morf

This was a rather last minute interview conducted in my room while members of the band and their friends played with toys, read zines and crank-caled scenesters that were too lazy or out-of-touch to go check out Chaos U.K.'s shows at Giman St. and at an East Bay warehouse. Needless to say, it's a bit informal. They've got an offbeat British sense of humour that might piss some people off, but I'm sure they don't care because they're having too much fun being "100% two fingers in the air punk rockers." Chaos U.K. are Gabba, guitar; Chaos, vocals; Marvin, bass; Deviman Pat, drums; and Vic (ex-Nausea, N.Y.C.), guitar.

photos by Zara Clear

G: So you want to do a collection of farts on tape?
MRR: Certainly.
C: Yeah, we've down a new one it's called "Fartyard Boogie".
MRR: Anyway, how did this tour come about?
C: I don't know, how did it come about?
G: Victor...
V: I booked it.
G: It's all his fault.
M: V.D.
V: I picked up the phone and dialed some numbers and next thing you know, we're on tour.
C: That easy.
V: That easy. It's better than sitting at home.
M: Book your own life, you should try it yourself. I guess it helps that we're a legendary rock band as well.
MRR: How do you feel about the tour so far?
C: It's been good. Wwe've had a few minor discrepancies with the van, but apart from that it's been brilliant and we look forward to the rest.
MRR: There was a problem with the van in Ohio right?
C: Right, we shot three rods from the engine and basically got stuck at a truck stop for five days.
D: Which was horrible.
G: It was like one of those films where it was your worst nightmare...
C: "Deliverence."
G: A country & western music ridden hellhole.
D: Drinking 50 cups of coffee a day.
MRR: So what happened with Public Nuisance, weren't they supposed to be touring with you?
(laughter)
V: They cracked up, they had to go home.
G: They made it as far as Minneapolis.
M: They beat each other and split up I think, basically.
C: They can't spend more than 24 hours outside of New York without fighting each other.
MRR: So, did it take you a while to catch up; did you have to do a straight drive from Ohio?
V: Just about.
D: To Minneapolis.
V: And when we got to Minneapolis we couldn't play...
M: ...because we got too fucked up.
C: Basically.
D: We had to get drunk.
C: Five nights of hell got turned into one night of total debauchery.
MRR: Did you attempt to play?
C: We attempted.
(laughter)
V: Well, we played.
M: Little Pat was a bit worse for the weather.
C: It wasn't too bad. It was more of part drunken, part went back ten years sort of thing. Everyone just pissed up, falling around, it was quite a laugh.
V: If you can't play your guitar, kick it.

(laughter)

MRR: How do you feel about the reaction you've been getting?

C: Brilliant, brilliant.

G: Yeah, it's good

M: It's alright, except there's loads of Americans everywhere, that's the only problem, they ruin it.

C: It's been coo. All the people we've met so far have been brilliant.

M: A couple people thought we were Sham 69 at a couple of shows.

C: Sex Pistols at one, Gabba got mistaken for being Johnny Rotten.

M: That's alright, Bear got mistaken for being Jimmy Purcey and that's the worst part.

C: The worst part was when I was mistaken for being what's his face...?

M: Lydia Lunch.

C: That's it.

V: Buster Bloovessel.

(laugher)

MRR: *(to Victor)* So how did you end up joining the band?

V: I dunno.

G: C'mon, tell him the story, he kicked and begged at our practice room door until we finally let him join.

V: More like they came over on a trans-Atlantic flight and begged me to join. Gabba says to me, "We need a new lease on life" and I said, "Well the money better be good because I don't relocate for nobody."

(laughter)

MRR: So are you gonna be living in Britain?

V: Well, I was until I had to come back because my visa ran out.

C & M: We're commuting.

G: We're doing our three month apprenticeship over here. Um,...Vic's mother's lovely; she looked after us, she did some cooking for us. What else can we say about her?

M: Jimi Hendrix.

G: She likes Jimi Hendrix.

M: This means nothing to this question, does it?

MRR: Right, so we'll keep that in. So what about the Michelle Shocked cover that rips off a cover of yours? What's up with that?

G: She won't say anything about it, like she says it was a complete coincidence, but she was on tour with MDC.

M: She was stripping...

G: ... playing some crappy lesbian songs or something like that...

M: ...dropping pool balls up her bum.

G: So she's on tour with MDC and we give MDC one of our records, so she must have seen it and the next thing we know there's a record out.

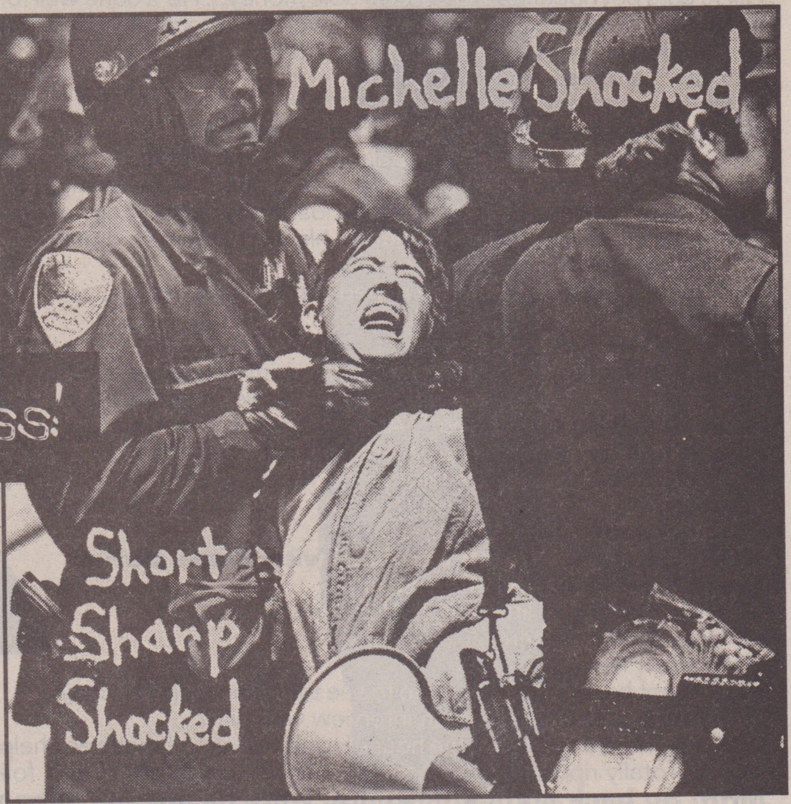
C: It didn't take an IQ of 5 million to put two and two together.

M: I don't know, maybe she just remembered she had a photo of her getting arrested and thought it would be a good idea...

G & C: ...to put it on the cover and name it "Short, Sharp Shocked."

M: The little rascal.

G: But I heard the punks in New York used to spit on her



when she walked down the street.

M: Yeah, she was releasing an LP called "Burning Britain", but it got canceled.

C: We wrote to the record company and asked what all this with Michelle Shocked ripping off the Chaos U.K. cover? Do we get any compensation or respect due back on the LP? The record company wrote back saying something to the effect of "Great minds think alike, bye".

G: Therapy was the last band, they've got a new single out, and guess what it's called? "Short Sharp Shock."

(laughter)

C: Of course, they've never heard of the punk scene or Chaos U.K. at all either..

(laughter)

MRR: I heard a rumor that the first time you guys went to Japan you smelled so bad that you had to take a special flight back. Any truth to that?

G: Oh, it's mad how rumours get started.

(laughter)

MRR: Yeah, I'd heard you smelled so horrendous that even though people really liked you they'd follow you at a distance, and when you had to come home you had to return on a special flight that shuttled only airline employees.

(laughter)

G: The first time we came we came on a Russian airlines, which is Aeroflot. They smelt worse than we did.

V: Maybe it's just some vicious rumour created by someone in order to justify their own lack of fans.

C: We had Mower in the band at the time, and he did hum a bit.

D: He still does hum a bit.

G: Yeah, so we go on this Russian airline, got treated like shit, but we got to Japan, played there, stunk it up. First foreign punk band.

M: First British people ever!

MRR: What is Mower up to nowadays?

C: *(laughs)*

M: What lies can we tell about him?

D: He lives at the same house as me and he doesn't do anything except eat pot noodles.

C: He eats pot noodles and collects dole money... He's done well for himself, actually. He's gone to college and he's taking some photography courses. He's got an A level in photography. He's doing alright for himself.

G: He takes all our pictures for our records.

D: Yeah, he does.

C: He's a good boy.

MRR: What made him leave the band?

G: Hew just got too much into his alcohol. You can only go so far and then you go beyond that. He had one warning, then two warnings, four warnings... then he goes on stage and loses his passport and all our tickets home because he has them in his shirt and is so drunk...

C: He drops them in the crowd...

G: After leaping into them. He ruined nearly all the shows.

(laughter)

D: He's a lovely boy though.

C: He's a nice boy; it just came to the point where we said, "Look you have to get your act together or we're gonna have to do something about you." And he said he'd get his act together but he never did, so we did something about it.

D: We split the band up to reform. We had to.

(laughter)

G: The cowards' way out.

MRR: So were you all involved with *Skate Muties From the 5th Dimension* zine?

G: Yeah, we all had little bits to do with it.

M: One of them is here.

G: Beano's here.

C: He's not here now, he's gone to see the Sharks play hockey.

G: Why did you want to do an interview with him?

C: *Skate Muties* started in the house I used to live in, if that's any help to you. Totally ripped off the American fanzine called *Sick Teen*, folks.

MRR: So back to the tour thing; were all are you supposed

to play and how many shows will there be?
M: Hundreds, we've got hundreds left. We're off to L.A., Mexico, Texas, back up through Detroit and home.
C: We're on our last leg now, basically.
G: Running out of money.
D: Drumming for money.
G: Playing for beer.
M: Pizza slices!
D: I'm drumming for beer, yeah.
MRR: So what do you do when you're back at home? Are you all on the dole?
M: We wank constantly. Constant masturbation, so nothing but air comes out.
G: Devilman's a dish cleaner.
M: He's illegally cleaning plates and signing on. We're all employable.
G: Marvin's gonna go to prison when we go back
M: Gabba's gonna go to prison as well.
G: No I'm not. I've got my fine paid.
M: Chaos plays computers...
D: Does nothing else.
M: And plays the fool.
C: Get drunk and do our own things.

MRR: Have you been happy with the turnout of people coming to your shows in the States?
All: Yeah.
MRR: It just seems that a few years ago European bands were a lot more popular here. Nnowadays it seems that a lot of people are more into American pop punk bands.
C: We're driving a lot of the old people out of the woodwork. We were supposed to come over here for so long and never got it together, so now that we are here a lot of the old punkies are coming out.
M: Real punks.
G: Like members of the Bad Brains wanted to come.
M: What other bands have come out of the woodwork along the way?
C: False Prophets.
D: Misfits, Agnostic Front.
M: Crucifix, they all come out and kiss our hands.
C: Johnny Thunders.
(laugher)

MRR: *(To Gabba)* So what are you gonna bring back in your guitar case this time? *(Gabba brought a guitar case full of toys back from a Chaos U.K. Japanese tour)*
(laughter)
G: How'd you know about that?
M: A dead body.
G: Cats, little kittens.
M: More toys.
G: All your toys.
(laughter)
MRR: Are you gonna remember to punch holes for the kittens?
M: Nah, they'll all be dead anyway because we're gonna smuggle lots of pitbulls back for a laugh.
D: We haven't got the money to smuggle anything back.
M: We'll be smuggling each other back.
MRR: So it doesn't look like you're gonna break even at all?
V: No.
D: We're gonna have a really huge debt.
M: Bankruptcy.
C: Out of house and home.
M: We'll be hungry and homeless.
MRR: *(To Marvin)* So are gonna go to jail and be replaced by Beki again?
C: He'll be on death row.
D: Hopefully.

MRR: Because of your phone bill?
M: Yep, funny enough.
(laughter)
G: It's because he's a car thief.
V: It's because he's a crap criminal.
G: He's a car thief, that's the only reason he's going there.
D: He steals cars and drives them into shops, but he does it drunk so he gets caught.
G: But you haven't asked us what happened to Beki.
MRR: Oh, what happened to Beki?
C: She got a malignant stomach disease. It eats away at her stomach lining and every now and then they have to cut about the stomach and replace a bit of it. So basically, touring kills her so she can't do it. When we came back from Ireland she was in the hospital for ages. So basically she had to go. It was her choice, not ours. I'd still like to have her in the band.

D: Then this poor fool *(Marvin)* joined.
M: I lost a raffle!
V: Oh what a fool he is.
M: Oh what a fool I have been. I've learned to love it though. I've learnt to respect the boys. I've only been into punk for about two months now.
(laughs)
MRR: Oh, so that explains why you were wearing the Red Hot Chili Peppers shirt at your Gilman show.
M: That's my girlfriend's.
G: He'd never heard of them until the Gilman St. show.
M: Honestly. I just like stuff like Deep Purple and Rush and..
V: Crucifix.
M: Is Crucifix that band that plays fast?
V: Yeah, what do they sound like?
M: They sound like old Nausea. Vic was in that band as well.
D: Are they fast as well?
M: They're fast as fuck.
(laughter)
C: They must be punk as fuck then.
M: Can you say 'fuck' in Maximumrocknroll?
V: As long as you're not gender specific.
C: You can say 'cunt', can't you?
M: Nope.
C: Why's that? Is is not PC? All I want to know is why Tim Yohannan didn't come up and say hello at Gilman.
MRR: He wasn't there.
C: Why?
MRR: He was probably playing Risk.
(laughter)
MRR: Do you want to talk about the new record?
V: It's a load of shit. All the songs on it are ripped off from other songs and you're a fool if you go out and pay good money for it.
G: But it has good production and it's a bit punky. It's called *100% Two Fingers in the Air Punk Rock*. It's got a picture of moi on the cover. It's quite nice, it's six tracks.
M: It's crap, I'm not on it.
G: It's good, buy it.
MRR: Anything else coming out?
G: We've got a split with Deathside coming out.
C: There's a LP on CD in Japan as well.
G: For the next year-and-a-half I think we'll just be releasing singles.
C: There might be some re-releases as well for the youth of America. For the kids. For the little young boys.
MRR: Is there a European tour planned?
G: Yeah, we're trying to organize it.
C: We'll do it when we get back home. There's a Japan tour in the offing as well. If that's of interest to anyone who's going to Japan in the near future.
MRR: When you have played Japan, how many shows do you normally play?
C: About five. Just the major cities.
G: We do a party gig as well.
C: Always.
G: We did one last time that went on all morning. It was brilliant. It was at some small dive in Tokyo and we let everyone in for free. 400 people got sent away.
M: They found out who was playing.
(laughter)
MRR: Anything else?
V: To the kids of Maximumrockn'roll, lighten the fuck up already.
M: Also to the people who work at Epicenter...
V: Thanks for nothing!
G: Yeah, suck the shit out of my asshole.
M: Middle class white kids shouldn't play with punk. It could prove hazardous to their health.
MRR: What happened with Epicenter?
M: Nothing really.

V: Basically, they put out a message of how they have this community center and want to help the scene. So we call up and say say "Look, we just pulled into the city and are stuck here with no place to sleep" and they go, "Sorry, I can't help you, call information."
M: Basically, when we were stuck in Ohio and they were totally sarcastic to me.
G: We had no money.
M: We needed addresses and phone numbers to get things sorted and they just basically told us to fuck off.
G: We could hear them put the phone down and laugh.
MRR: Didn't you try calling MRR?
G: No, we only had that number.
M: Basically, she was like "What the fuck do you want me to do about it?" All the fuck I wanted was some information from her. In the end, we had to go through people like Chris MDC.
C: I'm sure they're all nice boys and girls really.
M: In a few years we won't have to worry. I've seen 'em all come and go. In the two months I've been in punk rock.
(laughter)
MRR: Do you want to talk any more shit?
C: I wrote a letter to MRR that didn't get published. *(Never received it—Tim)* There was a split 12" with Raw Noise that was released, which was a total shoddy work of bullshit. The letter was intended to basically set the facts straight about certain things, but it didn't get printed. The record should have never been released as a 12". I was really pissed off, it should have been a compilation of 7" singles with bands from all over the world doing punk rock covers. We sent a tape of crappy recorded stuff to Dean for putting out on different singles and next thing we know he comes out with this fucking 12" with our band and his...
V: With this beautiful cheesy cover on it.
C: A fucking dreadful cover, and a lot of people associate that with a proper Chaos U.K. recording. It's not, kids. It's a fucking rip off scam. Don't buy it.

MRR: Have you received any criticism for you guys even still being together as a band? Considering the line-up had changed so much?
C: It hasn't changed that much. Considering the amount of time it's been, there hasn't been that much of a change at all.
V: Same attitude.
G: Look at Agnostic Front and how many line-up changes they had.
C: A lot of bands change after a year, period. And look how long we've been going, 13 or 14 years. We've had like two line-up changes in that time. So it's not that bad.
G: Oh yeah! Chris Egan from Desperate Attempt Records is another one we want to bring out. We want to have a word with him. He released *Cider I Up Landlord*. It was meant to be a limited edition of 1000. As soon as he got the DAT tapes he put it to a limited edition of 2000 without letting us know. He gave us 200 records and expects us to be thankful of that's what he gives band when he does 1000 records. He did 2000 though, so we went fucking hell and got $250 and 75 singles. We figured that was a fair amount. He sold out of them now and is re-releasing it without asking us or paying us anything. We were gonna release that ourselves. I heard he did a split with Disorder and Mushroom Attack. We heard Mushroom Attack didn't want to do it and asked for their tapes back and he wouldn't give it back and has gone ahead and pressed it. I think he's becoming a bit dodgy.
C: People like that we could do without.
MRR: So, on stage the other night you guys were bagging on MRR, but then a couple days later I get this call from Gary who says you guys were all asking, "Why MRR didn't come down and interview us?"
C: I reckon it's because they were scared. Our reputation precedes us, that's what it was. God bless us.
G: Yeah, a lot of people won't put us up. A lot of people are scared because they think we're still like we were years ago. Smashing up everyone's house. We still do it, but rarely. This is the only tour we've behaved ourselves on.
M: He's only being nice because the police carry guns here.
G: So do the punks here!
(laughter)
C: "Smash up my house, I'll blow off your ass!"
MRR: Which is your most memorable house smashing experience?
G: Um,.. this one!
M: The other week at my birthday, where people were sawing the wall units off the wall. That was a good laugh
(laughs)
C: That was a crappy laugh.
MRR: So do you guys see yourselves going for another 10 years?
C: Why not?

NOT SO HAPPY

"I am a tree, you are a flower, let's go to the sun..."

An Interview with Not So Happy by Devon Morf. Not So Happy are an enthusiastic and energetic hard core band from El Paso Texas. They are Mike/vocals, Sergio/guitar, Ernie/bass, Pudge/drums and Mark & Rob/roadies. We hooked up on a day off of their first U.S. tour. This interview occurred that night in the tiny lightless living room of my flat. The glow from the snow off my roommate's television enabled just enough light for us to see each other...

MRR: So when exactly did Not So Happy form?

M: It kind of started with this mess around band I used to drum for called the Yodeling Pigfuckers. We didn't know how to play anything we just yelled a lot.

E: Noise core.

M: They asked Sergio, Not So Happy's guitarist if he wanted to come jam with them. So Sergio saw me drumming and him and Ernie used to always jam together and they were thinking of starting a band. Serg somehow got my number and he called me up one night and said, "Hey Mike, you want to drum for our band?" I said, "I suck, but I have a friend who's a drummer who's really good." He's said, "Oh yeah, what's his number?" So I gave it to him. The very same night I called up Pudge and I told him about it. Pudge was drumming for his dad's band who play Mexican music at parties, cover tunes, so he's all "I don't know." So I said why don't you just try out? So we called up Serg on party line and said let's get together and jam and see if everything works out. So that was it, they started outed out jamming.

P: Me and Serg used to jam a lot. We'd jam until like three o'clock in the morning and then we'd have to go to school the next day. So his mom would be calling to my house so we'd keep on playing so we couldn't hear the phone ring, or we'd just turn off the ringer.

M: The reason they need to start the band was because that very same weekend they had a show. They had a show set up but they didn't have a band. They kind of just picked up Pudge and I. When they first started jamming they had 99 Red Balloons.

P: McRad, the Outcasts.

M: They even had Danzig cause they knew it, so they played it. Then they asked me if I wanted to sing for them just for this one show. So I said all right. So we got together and there it was. We started out and had our first show three days after and it was all right. For three days we practiced intensely. I used to work so practice wouldn't start until one in the morning and we'd practice to three. Then we'd go out eat burgers and go to sleep.

MRR: Was it a big show?

M: About thirty people going, "Who the hell are these guys?"

P: It was in the winter too.

M: Everyone were wearing jackets and blowing on their hands.

P: There were big barrels with fires in the them.

S: We were in the truck trying to warm our hands up.

P: We had the motor running and everyone was sticking their hands through the window so they could feel the warm air.

MRR: So how did your nick names come about?

M: On our demo Mike is Oznob. We were just bored.

P: Mine's been since I was small.

M: He's always been pudgy. I used to called myself Buddy Oznob in our screw around bands with our roadie Rob. Oznob is Bonzo backwards.

S: They came up with Rehab. I said just put whatever down.

M: We called him Rehab because we were hanging out with these guys from this other band one night and Serg was just sitting off in this corner by himself. Back then he was really skinny and he looked really pale and stuff.

E: His hair was all fucked up.

M: So the drummer from the other band was all, "What's up with that guy? Did he just get out of rehab or something?"

MRR: So how many years ago was it that the band formed?

M: It was around Thanksgiving of '91.

S: The first show was the 29th of November.

M: Today's my birthday! I turned twenty today.

MRR: Wow, happy birthday. So you play locally much?

• Is it all over? I see myself in you. Now that we're sober the air is kind of cool... This is no time to fix your hair, there's **shit** in the air... A shortage of human **beings**, an abundance of **slimey reptiles**. A **guilty** conscience is a dinosaur... I decided to open my eyes and ⇨

P: We try not to get the people too burned out on us.

E: but the month before we took off on tour we said we weren't gonna play any more shows.

P: But the whole month we played shows.

M: We played shows every weekend. P: We just keep on being asked, "Do you guys want to play?" "Do you guys want to play?"

E: We said we weren't but...

M: We needed the practice, so there!

P: We need the practice, we needed the money.

MRR: How's the scene in El Paso? Is it difficult to get shows? Have there been any problems?

M: No there haven't been any real problems except with the cops.

P: And gangsters.

M: Whenever we play backyard parties sometime gangsters show up. Maybe they'll get rowdy.

P: It's cool. I mean, I can kind of appreciate it now that I've seen several other scenes. Because of all the shows we've played so far we haven't played to over sixty people.

M: Well Flagstaff.

P: Flagstaff was one of the best shows. At home we're used to like one or two hundred. Good turnouts, crowds like crazy.

M: Especially for the out of town bands. They'll sell their stuff to people like crazy. They'll come out in flocks. Just local shows do well on their own with a hundred people on average.

P: But it's harder to get shows for bigger bands that come in because the promoters have their favorites, I guess the bands that really kiss the promoters ass are the ones that get to play.

M: I guess all in all it's a good scene.

MRR: Earlier when we talking it seemed there was almost some rich punks versus poor punks controversy.

M: Yeah it's weird, there's all these rich kids that have this mind set that "We're more punk than you" because they can buy more things. They've got the money, they flaunt it around, they get all these tapes and stuff. They think they know it all.

S: There's always new people.

E: With their hundred dollar Doc Martens. You know they haven't been in the scene because they're all new faces. They think they're more punk than you because they have all this shit. It's like whatever.

M: A good part of them are just lost in the fashion.

MRR: What other problems are there?

S: Getting raided, cops stopping you.

P: Mostly the cops that come with the chopper and they throw the light on us and around six other cop cars will come in and start looking for alcohol.

Mark: They get really drastic like that one time they had military police, they had tear gas, dogs, a paddy waggon.

Rob: And it was a back yard show! They had like ten cop cars come in.

P: It was kind of funny when it first started, we were about to play and this other band was playing and there were only two cops who had just got there. They said if you turn it down everything will be all right. The band didn't stop playing and everybody's like "Fuck the pigs! Just keep on playing!" So they just kept on playing and I guess the cops got scared 'cause there were around eighty people in that back yard so they took off. The next thing you know all these cops come in yelling, "Everybody go home! Now!"

M: It wasn't the military police, it was the SWAT team. They walked in, they all thought they were Arnold Schwartzenegger and stuff. It was cold and they were shoving all the kids around and yelling, "Fuck you! Yo want me to beat you up!"

E: "You want to go to juvenile hall? Or, " You want to go to county jail?"

M: So everyone said, "Let's get out of here" and that's how the show ended.

We even played this show at a high school gymnasium. The kids didn't get too out of hand, they're just the way they are. It wasn't gonna be that bad but the cops had to overlook everything. They had them posted in all the areas in the gymnasium.
E: It was a good show though.
M: At first when people started slamming the cops were telling everyone to stop it. But after a while that got the idea, "Oh, that's what they do, OK."
MRR: Are there many bands in El Paso?
E: Now there are, there's a bunch of cool bands.
M: Before there weren't that many. In our area there is us, Faction-X, Judicial Crud, Stressed Out.
E: There used to be a bunch of really cool bands from the old scene.
S: Like Three Blind Bats.
E: Zombie Chest Cold. They're both old school El Paso punk bands.
MRR: What about fanzines and stuff?
S: There's a lot.
M: But they're really underground. Not that many from El Paso actually know about them.
MRR: So had you guys ever played out before this tour?
M: We played one show in Albuquerque...
E: With Naked Aggression.
S: It was a last minute thing.
P: It was cool
S: We packed two bands into the back of a Nissan pick up...
P: And drove straight.
MRR: Really? They drove you guys out there?
M: No we drove them because the axle of their van broke off but they managed to make it to El Paso. They needed to play Albuquerque the next day so we said we could get them out there. So we went with them and it was cool. The opening band was this band called the Wads. They were local and they had the wide singer. He looked like he weighed a ton or something.
P: And he had the best looking girl.
M: She had this really hour glass figure!
P: And he was all over her.
M: We played next and then there was this band called Ancient Chinese Penis from Oklahoma. They were cool. They tore it up. We played in this bar. It was bad enough that it was a bar but right next to the place was a place called El Rays where They Might Be Giants was playing. So that's where the whole crowd was at and we played in front of winos or something.
P: About ten people, mostly the other bands. It was good though.
M: Kirsten the singer for Naked Aggression was losing her voice so she was writing on this little dootle pad where she would write stuff down and tear off the piece of paper. And that's how she'd talk to us. She was writing at about 30 miles per hour. That's how she'd communicate.
MRR: But she was able to sing.
M: Yeah, just barely. She was really pushing it out. They're intense. That was a cool show. It was the first out of town experience.
MRR: So how's this trip been so far? Where have you played?
M: Tucson, Phoenix, Flagstaff, back to Phoenix, a show out in Corona and one out at Lake Isanor. The shows were all right. One of the shows in Phoenix was with Naked Aggression and they remembered us and that was pretty cool.
E: The best crowd was in Flagstaff.
M: We played with the Dread Primitive Tribes and this band called Trinket.
E: We met this old man there Tom Ellis, he was about like 60, somewhere around there. He was sitting on the side of us.
M: With his wife! They were moving around to our music.
E: Afterward, he was all, "Good show, guy!" and I said "thanks." Then we loaded or stuff to the back of the stage and another band was setting up and he came up to me and shook my hand and I felt something between my hand and his and it was ten dollars. He said, "Good show, here's some gas money." It was so cool.
M: We're definitely gonna thank him on our next 7".
E: He was cool.
M: The people there were really cool and nice.
MRR: So how far will the tour take you?
E: Arkansas.
M: Ft. Smith, Arkansas. Through Colorado to Amarillo then Oklahoma and Ft. Smith then through Texas and back. So that's like two more weeks.
MRR: Are you doing okay as far as money and stuff considering you're just selling a demo?
E: It's been okay we've been making enough for some gas money.
M: We're surviving.
E: The thing that sucks is when shows get cancelled. You don't have anything to do and you feel like playing.
M: Everything's okay except for Mark's constipation and Rob's smelly feet. (laughter)
MRR: How about your tattoos, where'd you get them?
P: In Corona.
M: Johnny for Old Nick he set us up with these guys T.J. and Steve. They got us really good deals on out tats. Because we're on tour and stuff and low on funds.
MRR: When do you think the 7" is gonna come out.
M: I'm not sure sometime when we get back. We think the cover might be a photograph of the tattoos on our legs.
MRR: Is it expensive recording in El Paso?
M: No it's not. We know this guy who recorded our demo who's really cool and records for twenty dollars and hour. And for each hour you buy he gives you ten minutes of free set up time. When we recorded we bought up to an hour of free time.
E: He does a good job too.
P: He's really cool, he tells you if a take sounds like shit.
E: "You guys fucked up, do it over."
S: "You're timings off."
P: The man's honest.
MRR: At the back yard show I saw Not So Happy play at in El Paso there seemed to be a lot of gang graffiti in the neighborhood...
M: Yeah, there's a lot of that.
E: Yeah, down the street from there are these big projects which are really bad. They even have check points to go in and out. They have cops walking around. There's like drive boys every other day.
M: So it's pretty weird that we came out of there. We're supposed to be smoking pot and shooting each other, but we're not! Instead we're playing weird music and everyone says, "wow" after they see us.
P: Everyone says the same thing, "You guys are crazy!" "I don't know, it's not punk rock it's just crazy!"
MRR: Anything else?
M: Go to our shows if we go to your town.
E: Give us a try.
M: Give us a try. A lot of people have been really hard on us.
MRR: Why?
M: "We haven't really heard of you guys, I can't guarantee any kind of show or anything." That's what I heard a lot of times I called. I ran up three phone bills trying to get shows and ended up with only a few shows. So it's been pretty tough. But we're trying. We're having fun. It's a lifetime experience. Any closing words Pudge?
P: The end.

Not So Happy may be written to in English or Spanish at:
Sal Duenez/ 8918 Ayeta Lane/ El Paso, TX 79907.

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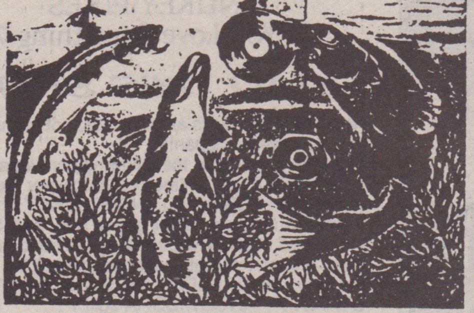

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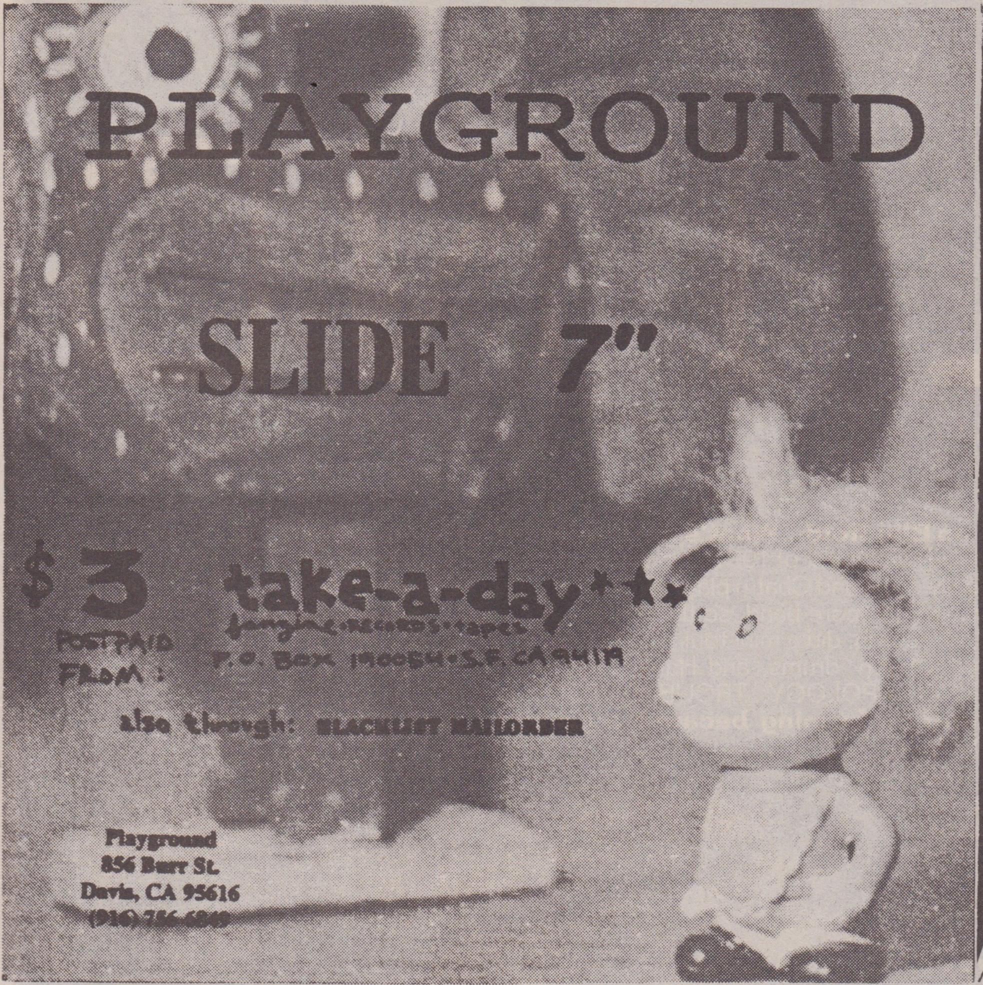

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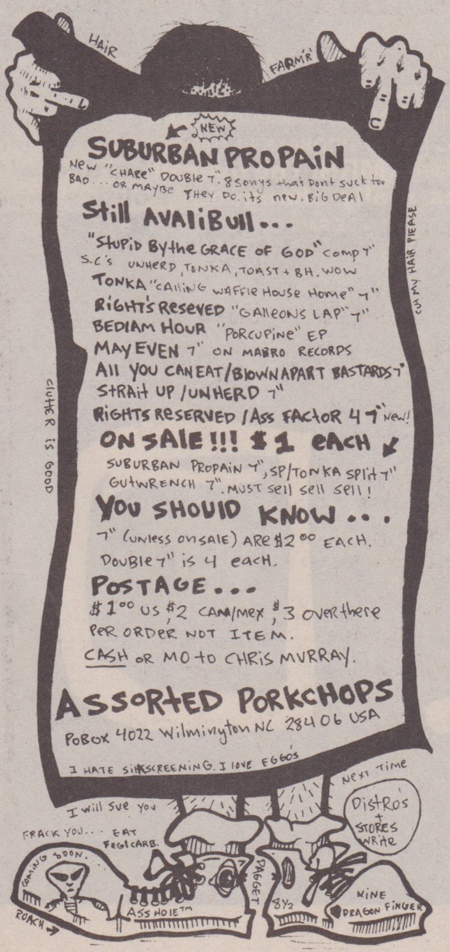

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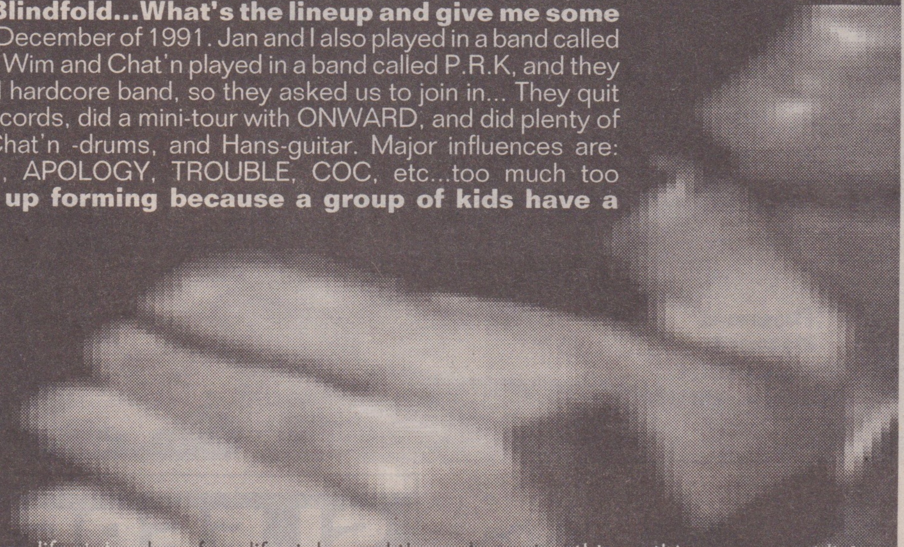
BLIND

MRR: Give me a little history lesson on Blindfold...What's the lineup and give me some influences. Hans: BLINDFOLD started out in December of 1991. Jan and I also played in a band called SPIRIT OF YOUTH,and we still play in it actually. Wim and Chat'n played in a band called P.R.K, and they were looking for new fellas to start a new-blood hardcore band, so they asked us to join in... They quit P.R.K meanwhile. We have a 7" out on PMA Records, did a mini-tour with ONWARD, and did plenty of gigs... The lineup is: Jan-bass, Wim-vocals, Chat'n -drums, and Hans-guitar. Major influences are: ENCOUNTER, DOWNCAST, EARTH CRISIS, APOLOGY, TROUBLE, COC, etc...too much too mention! **MRR: Most bands usually end up forming because a group of kids have a certain "message" to convey or spread to the populus, whether it be straight edge or political, etc... Does this statement also apply to BLINDFOLD?... And if so,what is the message you wish to convey?** Hans: I'm not the singer, but I know exactly what the message is about... We all know! We promote the meat-free lifestyle, drug-free lifestyle, and the sober mind thing...this means not living with your head in the sky and looking down on people, not having an ego trip and hurting people with it, against stabbing people in the back, against jealousy... Because it's destroying the hardcore scene and the enviroment we live in. We also have a pretty big mouth on stage when there are too many smokers at the gigplace, we let them know what's up with smoking and the damage it causes to the innocent. **MRR: The overall hardcore/ straight edge scene in the U.S. in the last few years has really changed... Politics are**



INTERVIEW BY DON STEADFAST

FOLD

starting to be a very important part of hardcore. How would you describe the HC/SE scene in Belgium? Has it also changed likewise? Hans: It has also changed over here. More straight edge bands are around at the moment. About political bands, it's no problem, there are enough of those around here... The question is: How political are they? They are against slavery, corruption, violence, etc... But they still have their piece of meat every day, they still do their drugs every weekend, they still smoke everyday, and support slavery, corruption, violence, etc... They still have their daily portion of alcohol, and are driving around in their cars drunk and fucked up, and are a danger to the enviroment. Politically aware is with a clear head! Anyway, BLINDFOLD is not a political band, though we know what's going on in this world. The hardcore scene over here is great... Cool audience and good friends are the things that the scene keeps going on. We are not killing each other in the pit here... We enjoy the bands normally! **MRR: Is BLINDFOLD a hardline band? If not, why? If so, do you think it is necessary to take direct action on those who do not abide by your standards?** Hans: No...We're not a hardline band because hardline is mostly associated with violence and homophobia and we're not like that. Direct action is cool if it's for liberating animals or helping innocent creatures in general, be it humans or animals! If I witnessed a rape on the streets, I would beat the hell out of the rapist... Sometimes violence can be justified, but that's my personal opinion, not the band's. Direct action is not necessary on those who do not abide by your standards... Talking is the first step! **MRR: "Religion is a spirit/mindlbody killer, and the worst drug of all (up there with T.V. and money) and to accept the mindless dogma of religion is to put responsibility for all things on a "higher" entity instead of where it really belongs, on the individual." Do you find this quote to be true~ (Quoted from Kelly from the band, RESIST)** Hans: Well in a way, yes... Religion can be a total mind-body killer, especially for the weaker kind of people. But people with a stronger will and mind are not taking or believing blindly everything they see or hear. Some situations have to stay on the individual thing, and not on the "higher" thing, if you know what I mean. I can admit that I was very into the whole Krishna thing a while ago, but I have seen too much bullshit to be 100% in it... There's too much $$$$ involved in it, and nothing spiritual (almost nothing), still every person can do whatever he/she wants, we have no right to shut someone out because he/she is religious or non-religious! People still think that BLINDFOLD is a Krishna band, it's NOT !!! **MRR: Do you think the problem of sexism is getting worse as time goes on and do you think sexism will always exist as long as females have vaginas and men have penises?** Hans: I hope it will disappear totally which will be a hard thing, I guess. The right education from childhood on is the key... We all have learned at school that the female is lower than the man, and with growing older we see this is not the right way, but not all people see it that way... I still know people who are beating the shit out of their wives every day, the commercials on T.V., newspapers, mags, etc. are serving us the wrong view of the female, she has to be beautiful, tall, cool, the slave of the man and the children, etc. There are still countries in this world where females can't vote, religions are also the helping hand in all of this. For example: The the Islamic religion where the female has to walk far after the man, where she can't show her hair, face, arms... Whenever the man wants, he can make children or beat her! Also, the Christian faith has some of the same aspects, to show their wife that they're the leader, the same shit! This hasn't anything to do with penises and vaginas! Just fucked up mentality! I hope the situation will change very soon. We have to ban words such as "slut", "bitch", etc...Also, fucking hip-hop bands play a big part in the sexism thing. Youth believes what these fuckers (ICE T, ICE CUBE, PUBLIC ENEMY, PARIS, etc.) say! **MRR: After reading *Enemys' Voice* (socialist straight edge fanzine from Germany),the meaning of communism has changed for me. I had many misconceptions about communism. One is that it's freedom limiting. The more I read into the real idea of communism,the more I realize how good it would be if it was exucuted correctly, all the problems it would solvee. Are you a communist and if so,what attracted you to it and give me the basic idea of communism and how it work.** Hans: No one in the band is a communist. I also had misconceptions about the whole communist thing, it would be cool if all the workers could unite with each other and fight the real problem called Capitalism... There are still too many workers who are kissing their bosses ass, without knowing he makes a lot of money on your sweat and blood, some workers have to work in unhealthy enviroments, do dangerous jobs for that little amount each money each month. If an employee dies, the boss will recruit a new one... You're just a number! Organization is the key but I'm not a communist. I just like the idea, that's all! **MRR: Do you feel that straight edge is more of a personal "keep it to yourself" choice or do you feel it's more of a political move or what do you think about straight edge?** Hans: Straight edge is a thing you can share with people. Straight edge is a thing to resist some of the fucked up rules this society gives us. Straight edge is more political than some people may think, a good resistance starts with a clear head, with a drug-free mind and body. I don't believe in the so-called rebellious punkrock attitude, believing in that anarchy shit with dope in your veins, alcohol in your blood, and smoke in your lungs. But about keeping straight edge for yourself, it's such a great thing to share... We're all straight edge in the band, but not everyone is expressing it... the one member more than the other one, but no one is ashamed about it, no one is afraid to be called "straight edge". We started out as a straight edge hardcore band, and it will stay that way! Or else, it's no longer BLINDFOLD! **MRR: This is the end of the interview where you get to either thank or diss people, give any last comments, announce an up and coming 7", or make a funny joke. Which one is it?** Hans: Well, thanks a lot for the interest in us as a European hardcore band. Keep it going on, so that people know what the opinions are over here, to let them know that there are also sincere and true bands. A new 7" will be out soon, and it will be called *Sober Mind, Meditation*, and it means exactly what BLINDFOLD is heading at! Stay true and straight edge, keep on going with preaching and the crusade against drugs, sexism, smoking, etc... Second-hand smoking at shows is not a social thing, fuck it! Thanks to ONWARD and all 8000 CREW bands, we recorded for a 12", and are looking for a cool record label... Drop us a line if you are interested in hearing the tape, or to order the new 7" or t-shirt, write us: **BLINDFOLD c/o Wim/ PO Box 84/ 8930 Menen/ Belgium.**

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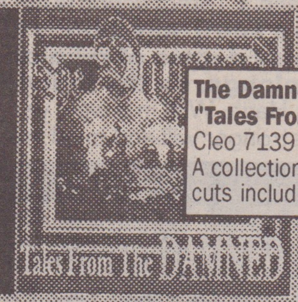

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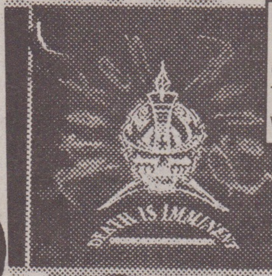

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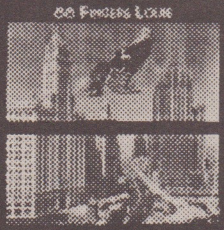

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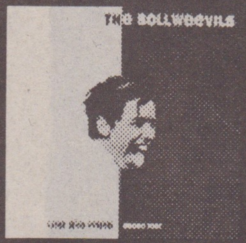

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STANDCO: A NOISE COALITION

"A screaming comes across the sky..."
- Thomas Pynchon

"Bring on tha noize"
- Public Enemy

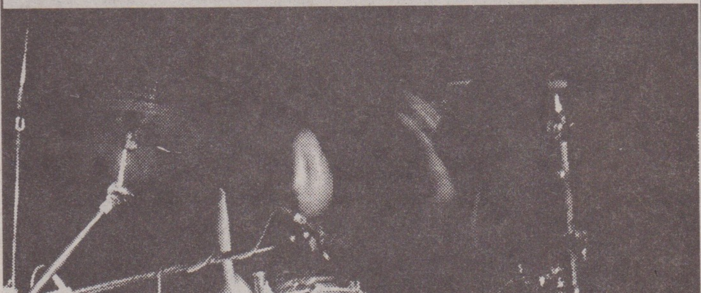
Article by Joe Donohoe

On Saturday evening, June 12th, eleven bands from Santa Cruz, California gathered at the Komotion Performance Space in San Francisco and did the not always plausible. With a minimum of ego interference, surly fans or attitude of any kind, the mostly unrecorded underground artists, played eleven consecutive twenty minute sets that flowed as smoothly as Kentucky bourbon, spreading good will, information and inspiration in the space of six odd hours. The show proceeds were to go in the way of funding the Standard Cooperative LP compilation, which should be available as you read this. This record was dreamt up pursued and realized by the bands featured on it and crosses class, gender and racial boundaries.

Like other independent regional production efforts, (Dischord and K Records come to mind, idealistically if not musically), Standco emerged as an answer by a young community to an older community's indifference or outright hostility to their sounds and ideals. Most Standco bands are loud, dissonant and punk in attitude, something that seemingly bothers those who have economic and political power in Santa Cruz. Angst and social protest doesn't go well with the sea side town's image of being a mellow resort. Perhaps it is because of this Standco bands have been consistently hassled by police, as have clubs which have dared to allow them to play. A series of all age performance spaces like the Cafe Chameleon and the Abattoir Gallery have been harassed and eventually closed by city ordinances over the last few years. In spite of all this the scene as been amazingly resilient producing fanzines like *The Unmentionable, Miscreance, Hangy Thing, Hectic Times* and *Baker's Dozen,* drawing in bands like Ruin, Jawbreaker and Oiler, and, of course, getting the funds together for the Standco LP. The above mentioned difficulties were among the factors leading to the decision to hold the Standco band marathon in San Francisco.

"Komotion was chosen because it's very hard to locate an all ages performance space in Santa Cruz," Eiso Kawamoto of Baka Mono told me over the phone "we organized the gig with Komotion through Jeff Denbroder." The way the show was set up each band had five minutes to set up and fifteen to play. On stage were three guitar amps to choose from, one bass amp and one drum kit though each drummer brought his own snair. According to Komotion hand Judge, the show broke more than even.

Standco though is more than just a record a group of regional bands have managed to put together. Mike Schmeidt, the bass player for Hedgehog, sees the collective as a "way of building community around an art form". In conversation he spoke highly of it's democratic nature and what he and others get out of it. "It's a great support system for the music scene down here, if somebody fucks me over when I have my bass fixed the word gets out and people know not to bring their equipment to that somebody. We



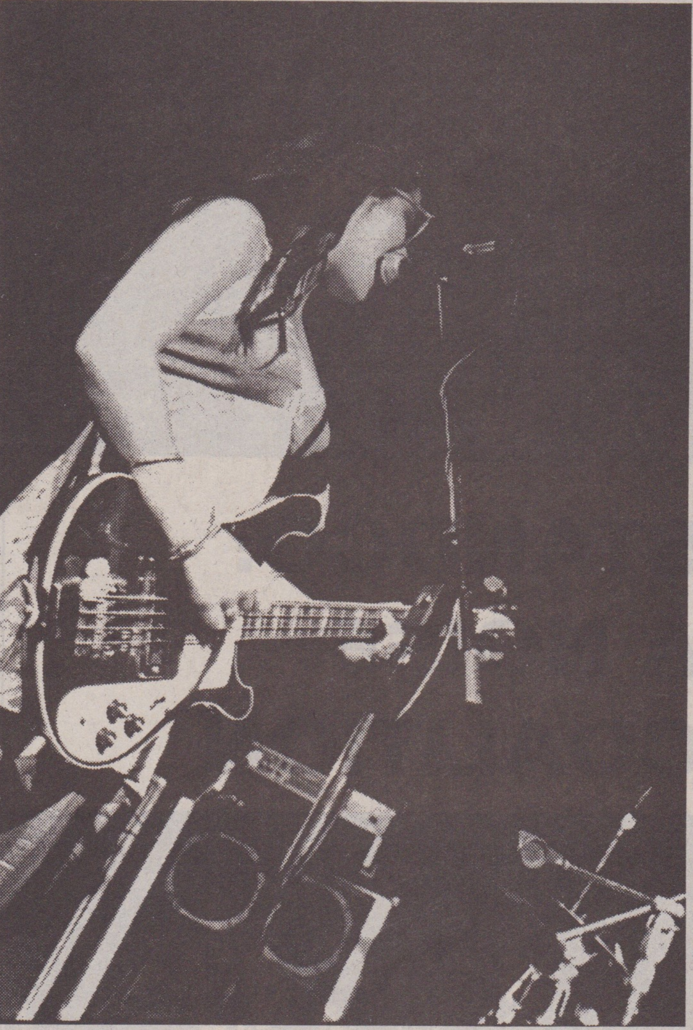
All photo credits Jessica Frye

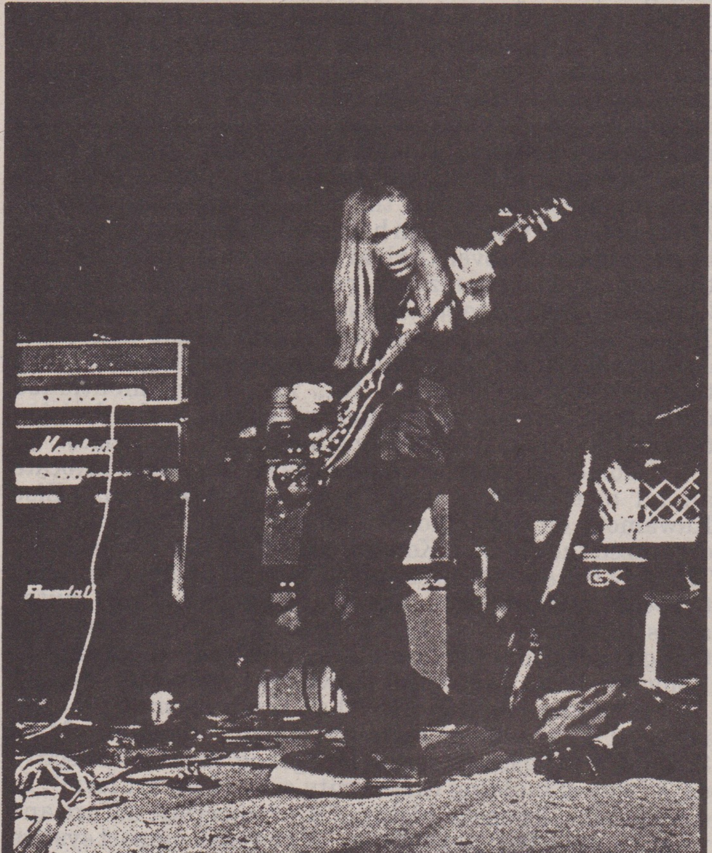
are not elitists, anybody is welcome to attend our meetings and anybody is welcome to start something else if they want to."

In Standco's organizational structure everything is based on consensual agreement, nobody's the boss. "Eiso's pretty much the impetus," Mike admitted "but that's because he's chosen to take responsibility for the money end of things and it's something that all of us agree on this point."

Every Standco band's got a certain signature sound, despite their divergent stylings, something that marks them with the flavor of the Central California Coast like sea fog in eucalyptus trees. It's evident in the hard rocking of Fiend Master Freak and the esoteric melodies of Dark Horse Candidate. Part painfully strong emotion, a bit of desperation maybe and desire to bring about change in one's world. "The subtitle of the Standco LP is 'Noise Coalition' that's because we all have our roots in punk and we're all really noisy," Eiso explained.

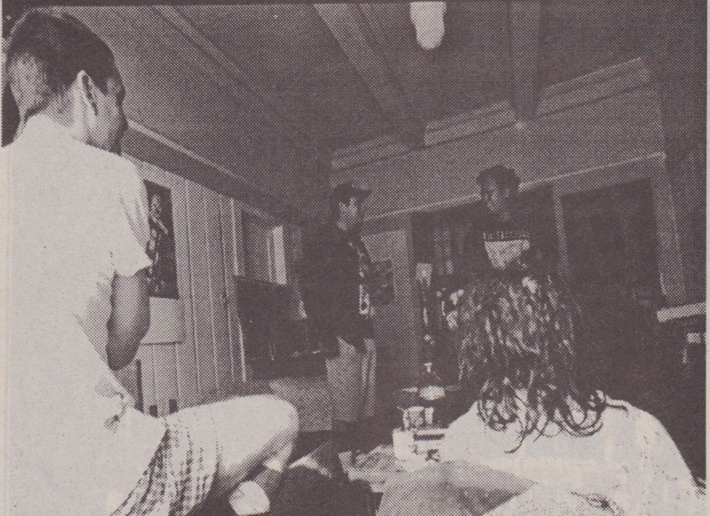
The bands on the Standco LP are Fiend Master Freak, The Vicious Midgets (now deceased), Mustard, The Blown (now gone), Hedgehog, Baka Mono, Taildragger, Pile, Dark Horse Candidate, The Candy Apples, Cara de Nada and Captain Crunch (now broken up). Joining them for the show were T&T and Spaceboy who will possibly be on Volume II which, it is hoped, will contain some spoken word as well as music. *Standco: A Noise Coalition* can be obtained (possibly, though at this point it's not sure) through the *Profane Existence* and Black List mail orders. If not at these addresses (to be found elsewhere in the magazine) then P.O. Box 1658, Standard Cooperative, Santa Cruz, CA 95061.





Photos: Above T&T; left Spaceboy; below Standco meeting with members of Baka Mono and Fiend Master Freak, Jeff Denbroder ,organizer in foreground with Stephanie from Baker's Dozen *fanzine.*

Previous page: Top- bottom Dark Horse Candidate, Hedgehog and the drummer of T&T.



Half of what is now Baka Mono used to practice in my living room when I lived in the Santa Cruz beach flats. I would come home from work to grab a sandwich and pick up some homework and the whole house would be rattling from Paul and Eiso's amp with Richie's drums. They were very noisy and very loud. Most of our neighbors didn't get it for some reason and would call the police to get them to shut up. People felt that Slumberfoot, as they were then known, couldn't play their instruments. I don't know why.

Since that time I graduated from school, moved to San Francisco and Slumberfoot has become Baka Mono, one of the premiere bands of the Santa Cruz Standard Cooperative, a DIY collective made up of the surf town's punk community (see article). The present line up is Eiso Kawamoto on vocals and guitar, Paul Hischier on guitar, Dan Martin on drums (Richie's departure from Slumberfoot provoked the forming of Baka Mono) and Sean Dorn on bass. They are one of those handful of bands that are playing punk rock for the future and not the past, drawing on Big Black, Sonic Youth, The Damned, Bad Brains, The Swans, the Velvet Underground and Steel Pole Bathtub as influences.

Eiso is one of the most natively gifted guitar players I know and Paul, Sean and Dan are no slackers on their instruments. This interview was conducted and transcribed by Joe Donohoe and took place after the Standco Show on June 12th at Komotion.

Paul: Are you ready to start the interview Joe?

MRR: What is it about Santa Cruz? What are your intimate feelings about your town?

Eiso: Intimate feelings? It was great while it lasted. Oh we're getting past tense, small town, small town corruption.

MRR: Boring! Somebody bring up something more provocative.

Eiso: The good is about food, food is great there.

MRR: Tell me about Standco and the record.

Eiso: It's a cooperative of twelve bands but we're expanding to include T&T and Spaceboy who aren't going to appear on the record. Basically we all got together last summer and planned it out. We played gigs to get the funds. The record should be out in a week or so.

MRR: Is it going to be just vinyl or are you putting out a CD too?

Eiso: Only vinyl. I don't even own a CD player. I couldn't play our own record if it were a CD.

Sean: Put it out on the poor man's format.

Eiso: It's cheaper that way.

MRR: How are you going to distribute it?

Eiso: It might go through Flapjack Records, which is Hedgehog's new label, and be distributed on Dutch East India and Rough Trade in Europe.

MRR: Where is Flapjack located?

Eiso: Menlo Park. They're a bunch of rich people who've got money to spend.

MRR: Any bands in Santa Cruz besides Hedgehog and Johnny Peebucks that have anything released?

Eiso: The Candy Apples have got a single out and we have a split 7" with Oiler. A lot of bands have demo. tapes out.

Sean: Basically the whole point of this show and the whole point of this compilation is that none of these bands have ever really been heard outside of Santa Cruz and we'd like to see 'em get exposed.

Eiso: Three have broken up already.

Sean: Fiend Master Freak and the Vicious Midgets have been around for three and five years now and almost no one outside of Santa Cruz has heard of them. To refer to any of these bands as new bands in comparison to other bands means nothing since they're all new outside of Santa Cruz.

MRR: Well until now have any of these bands toured outside Santa Cruz?

Eiso: We do. Hedgehog has. The Candy Apples tour. Fiend Master's going to be touring.

Sean: Yeah everybody's touring this summer. You see the thing about Santa Cruz is everything's in this protected bubble. Everybody can just talk to everybody and it's comfortable and it's easy to stay there and not want to go anywhere else.

Paul: We all sound like the Urge **[a popular world beat band among the hippy yuppie set]**

Eiso: (laughing) Santana.

MRR: The Standco bands all seem really enthusiastic about what they're doing, something notably lacking in the scenes up here.

Dan: Enough about Standco! Ask some questions about us, the band!

MRR: Okay. "Baka Mono" means "stupid shit" in Japanese right?

Eiso: We changed the name to "Eli Mono". "Eli" means smart.

MRR: But "Baka Mono" means "stupid shit", it's what your mom used to call you right?

Eiso: No she called me "Baki Mono". It means "little monster". It's better than the last band name we had "Squealer".

Paul: Ohh "Squealer" is better than "Baka Mono". "Baka Mono" actually means "Smash Eiso's Head into a Bloody Pulp with a Cinderblock" in Serbo-Crao-

tian.

MRR: What are your eventual goals as a band?

Dan: We want to get signed to Capitol.

Eiso and Sean: No we don't!

Paul: I want to be a housepainter.

Sean: We're in a band so that we can make sound people everywhere, as near as the guy was tonight, go "I clocked you guys at 115 dbs and our PA isn't strong enough. I'm going to have to patch it for the vocals only."

Paul: That was nice of them to work around us.

MRR: Komotion's cool.

Eiso: I liked it a lot. The Komotion people came up to me and said "Wow, Santa Cruz punks are the nicest people in the world. None of this 'Where's my fucking beer' stuff." We brought our own you see.

MRR: Do you guys still do the song "Puschuger"?

Eiso: No, not really.

MRR: How about "Speed Donkey"?

Eiso: Sometimes.

Paul: Rarely.

MRR: Where do you guys get the cool names for your songs?

Eiso: We couldn't come up with a name for this fucking band. Sean just wrote a list of names, a long, long list. Everything on the first demo. is Sean's lyrics. He just gives me lyrics and I sing them. I don't even remember what they are. "Where is my life/My life's in a bar."

MRR: How do you come up with your music? What comes first?

Sean: I'd say a third of them we come up with collectively, just jamming. A lot of them Eiso has guitar parts for that we can tinker around with.

Eiso: Well take "Kansas" for instance. I tried to teach the band this rift.

Paul: It was a terrible rift.

Eiso: It was this pop punk thing about this dumb girl. Well she wasn't a "dumb" girl, I take that back, she was a smart girl but it was a dumb situation.

Paul: She dissed Eiso.

Eiso: She dissed me.

Sean: And we dissed the emotional content of the song.

Eiso: Sean ended up turning his bass amp down and we did it really minimally and it sounded really good.

MRR: Do you and Paul still have your amp wars or have you outgrown them?

Paul: We're pretty equalized.

Eiso: Yeah we each have four speaker equipment. I have a hundred watt head. Sean's got a Peavey head he built a cabinet for.

Sean: We all have a hundred watt capacity **[to say nothing of the Dan's drums]**

MRR: You use a lot of effects. Do you think that dilutes the intensity of your music?

Eiso: I want to get more effects for the vocals. I'm getting bored with the vocals.

Dan: How about sex questions?

MRR: Do you have groupies?

All: No.

MRR: Is Eiso your sex magnet?

Paul: Yeah he gets us little goth boys.

Sean: Pre-pubescent death rock boys. Actually I think it's Paul and Dan that do it.

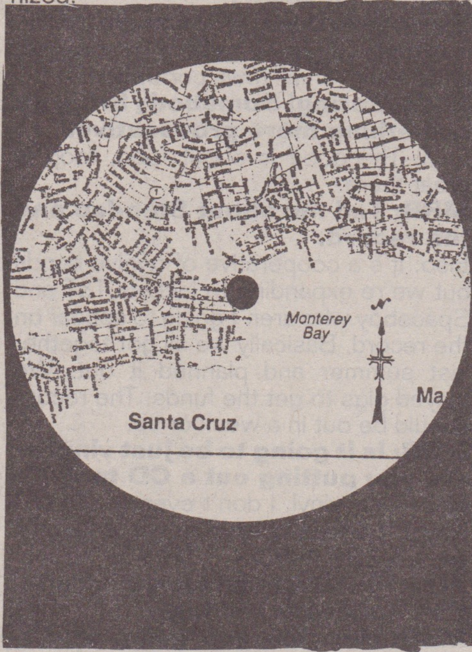
MRR: How long have you (to Paul and Eiso) been playing together?

Dan: They've been together three years.

Eiso: Yeah three. We used to play with Richie, the drummer from the Candy Apples, who is really a good drummer, but we couldn't get along because we couldn't find a bass player. The big mistake in Slumberfoot was that we tried to write songs and without a bass player it just sounded better unstructured.

Sean: Yeah but Sllumberfoot was famous for being the loudest, most unlistenable, most unstructured band ever.

Eiso: Baka Mono's much better organized.



Paul: Sean's the sinew that binds it together.

MRR: Do you think as it stands now that your music is tuneless noise or is there structure to it?

Eiso: There's structure to it.

Sean: Actually to me Baka Mono is a real challenge because..... how shall I put it. It's a genre about heavy, improvisational guitar noise. There aren't a lot of bass players who play the bass as an instrument in and of itself. Noise bands especially. There's great bass players in punk like Mike Watt but they're exceptions. It's really difficult to play bass against noise. I'd love to father some children with Kim Gordon but she's so minimilistic.

Eiso: And she's married.

MRR: Why do you go for the whole DIY thing instead of trying to land an MCA contract, seeing how you put all this time and energy into this band?

Eiso: Because we suck.

Paul: Because we're a bunch of fucking losers.

MRR: It's not an idealistic decision?

Eiso: Well we won't play the Catalyst.

Dan: The Catalyst are a bunch of fucking fascists. The Catalyst wants a monopoly over the music scene. **(various mumbles are heard from the musicians)**

Eiso: If you can't say anything good about something don't say anything.

Paul: (dryly) Shut up Eiso.

Sean: Santa Cruz is a small town and there's a club there which has complete control over the city council and any performance space that encourages the kind of creative development of bands like the Standco bands to happen are squeezed out by the Catalyst and its influence. You can list a dozen places where bands used to play, The Cafe Chameleon, the Bulk Head, The Catalyst has orchestrated police harassment of these places until they cease to exist.

Eiso: Small town corruption.

MRR: But Santa Cruz tries to present itself as being so liberal.

Paul: That's a facade.

Eiso: There's plenty of liberal fascism.

Paul: It seems liberal because the college is there and all the hippies that hang out there make it seem that way.

Eiso: The college has gotten so Republican. They cancelled Porter Day because of a flier that said there would be a "smoke-in". Porter administration just said it's off.

Paul: They want to get on the good side of the UC Regents while still seeming "progressive".

MRR: Why do people pretend to be so politically aware then?

Eiso: Because that's the way it used to be.

(All comments about the Catalyst, in all objective fairness, have not been balanced out with the clubs' side of the issue, yet stories about the alledged shoddy behavior of the Catalyst are legion and not to be too easily dismissed.)

standco

C.F.D.L.

An interview with Crazy Fucked up Daily Life by Devon Morf and Naomi Hirakawa. Translated by Eri Ohtsu.

This interview took place on April 9th at a family restaurant, not unlike a Denny's, somewhere in Nagoya. Present at the interview were Takeshi - vocals, Hiro - Guitar and Naito their amazing drummer (who secretly listens to Greenday & Pansy Division). (Yuichi - bass was absent becuase he doesn't have a phone and was unable to be contacted.)

MRR: When and how did the band form?

T: The three of us, Hiro, Naito, and myself, used to be in a bassless band called Atrocity Exhibition. We had a second singer and bassist about five years ago. Then we changed our name to Crazy Fucked Up Daily Life and we released our first EP called Atrocity Exhibition, but we broke up after our first release. Then we made a new band a few months later with a new bass player and a new sound but we called ourselves C.F.D.L. again. So we started this incarnation of the band about 3 years ago.

MRR: How did you chose the name Crazy Fucked Up Daily Life?

H: It's a Disorder song.

MRR: Naito, how many bands do you drum in?

N: C.F.D.L. is my main band. I also play in Rabia, Gibbed, Out of Touch, Abraxas.

MRR: How do you find time to work? Do you have a job?

N: Yes, making elevators, so my private life is limited. It's work, practice, live shows.

MRR: What type of jobs do the other members have?

H: I work in an iron factory.

T: I work at the record store, Rock'n'Roll Swindle.

MRR: Takesh, when you lived in Britain for a year last year did the band stop?

T: Yes.

MRR: Hiro, did you play in any bands during Takesh's absence?

H: Yes, I played in two bands Future Now and one other. But I've left those bands now.

MRR: Takesh, when you were living in Britian did you make any contacts with British punks to have C.F.D.L. tour Britian?

T: I made many contacts with British bands but we made no plans for C.F.D.L. to tour Britain.

MRR: What message do C.F.D.L.'s lyrics have?

T: Our message is to make people start thinking about many issues. Start to question many things. Currently we are thinking about racism, and I'm thinking about vegetarianism. So we will be singing about racism and vegetarianism from now on.

MRR: Do you sing about racism in Japan?

T: No, racism all over the world, because when I was living in England I was discriminated against by some English people. I never thought about racism before I went to England, but now I've started thinking about it.

MRR: The other night at the C.F.D.L. live show there was nearly a fight between two people, but you (Takesh) intervened, is violence a problem at shows in Nagoya?

T: Violence is a problem, but not so big.

MRR: How many records have C.F.D.L. released?

T: We've released one EP entitled "Atrocity Exhibition," a split EP with Dischange and one live EP. The first EP we released under the name Crazy fucked up Daily Life but we think it's not the same band.

MRR: Has the band ever played outside of Nagoya?

T: We've only played in Tokyo twice. We've never gone to any other places.

MRR: Do you have any new records coming out soon?

T: We are planning to make a split EP with S.D.S. but I'm not sure when. But we weill make a new demo in the near future.

MRR: Will the split be on MCR?

T: No, maybe we'll make it on our label.

MRR: Do you have any other future plans? Tours?

T: We would like to play anywhere but we have permanent jobs so we'd be unable to take many days off work. So we couldn't make a lonf tour. So if we go anywhere it's only for one or two shows. But if someone in America called our band we'd go there someday.

MRR: Is there anything you want to tell the readers of MRR?

T: Yes, but it's not about C.F.D.L. I just released a split tape of four Japanese bands, it includes D-Starve, Future Now, Furan and Hakuchi, so if someone want's it please order it from my address. It's available.

MRR: Do C.F.D.L. have any merchandise available?

T: Right now we have nothing available but Yumikies of MCR will make our T-Shirts soon.

MRR: Any final comments?

T: If someone want to hear our band, please write a letter to one of our members addresses. We don't have any stuff now but we'll tape our stuff for you. If possible though, please send a blank tape for us to put on songs on for you. Thank you for your interest.

C.F.D.L. may be contacted at the following addresses: Takeshi Ohtsu, #2C Poplar House, 2-1281-1, Shinogi Kasugai. Aichi 486, Japan; Hiroshi Ohtsu, 143 Hayashiima, Kasugai, Aichi 486, Japan; "Hisahiro Naito", 1-18-20 Uchiyama, Shikusa-ku, Nagoya 464, Japan.

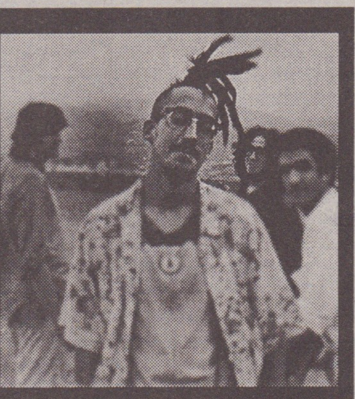
HIROSHI (g)

HISAHIRO (dr)

TAKESHI (vo)

THE BASQUE COUNTRY. A COUNTRY INVISIBLE ON THE MAP. THE BASQUES, A PEOPLE WHO HAVE INHABITED THE WESTERN PART OF THE FRENCH-SPANISH BORDER (AND SURROUNDING AREA) WITHOUT BEING ABSORBED BY INVADING ARMIES FOR CENTURIES. THEY ARE ONE OF THE OLDEST SURVIVING PRE-INDO-EUROPEAN CULTURES. THEIR LANGUAGE

"BASQUE" (THEY CALL IT "EUSKERA") HAVING NO KNOWN RELATION TO ANY OTHER, AND YET THEY RECEIVE SCANT ATTENTION IN THE HISTORY BOOKS. DURING THE 80'S AND 90'S, EVEN THOUGH NATIONAL BOUNDARIES HAVE SEEMED TO BECOME PROGRESSIVELY LESS IMPORTANT IN WESTERN EUROPE IN GENERAL, A HANDFUL OF BASQUE BANDS SUCH AS **KORTATU, HERTZAINAK** (BOTH NOW DEFUNCT), **NEGU GORRIAK, LA POLLA RECORDS** AND **BARRICADA** HAVE SHOWN THE DISTINCTIVE AND CREATIVE QUALITIES OF A COUNTRY WHERE NATIONALISM LINKED TO PROGRESSIVE STRUGGLES HAS FOUGHT BITTERLY FOR A GENUINE AUTONOMY FROM THE SPANISH (AND TO A FAR MORE LIMITED EXTENT THE FRENCH) GOVERNMENT. THE MUSIC SCENE HERE, IF SMALL AND RELATIVELY YOUNG, IS VERY STRONG FOR THE SIZE OF THE COUNTRY (SOME 3 MILLION



PEOPLE.) ALTHOUGH OUTSIDE INFLUENCES ARE OBVIOUS, EACH GROUP HERE HAS ITS OWN UNIQUE STYLE. BARS AND CONCERT HALLS FILL UP TO THE SOUNDS OF ITOIZ (SPLIT), LENO (SPLIT), DELIRIUM TREMENS (SPLIT), **E.H. SUKARRA, SOZIEDAD ALKOLIKA, SU TA GAR** AND **BAP**. THE LAST ON MY LIST, BAP, HAVE UNTIL RECENTLY BEEN LARGELY OVER-

INTERVIEW PAUL ROSS

BAP

LOOKED. A VETERAN GROUP FROM 1984, ANDOAIN, GIPUZKOA, THEIR FATE RATHER REFLECTED THE FATE OF HARDCORE IN GENERAL IN THE BASQUE COUNTRY. WHILE '77 PUNK, DIRTY METAL AND SKA HAVE THRIVED, HARDCORE HAS TAKEN YEARS TO GAIN POPULARITY. FOR YEARS BAP PLAYED WITH A WHOLE ARRAY OF FOREIGN HARDCORE VISITORS FROM MDC TO KINA, WORKED HARD TO PROMOTE HARDCORE IN THEIR LOCAL SQUAT VENUE (IN BASQUE "GAZTETXE") AND RELEASED TRACKS ON VARIOUS COMPILATIONS AS WELL AS ISSUING THEIR DEBUT LP *BIDEHUTS ETA ETXEHUTS* IN 1988. ALL WITHOUT MUCH LUCK. THAT LUCK CHANGED WITH THEIR LATEST LP *ZURIA BELTZEZ*. (WHICH MEANS SOMETHING LIKE "THE WHITE IN BLACK"). WITH *ZURIA BELTZEZ*, BAP WERE UNFAIRLY RE-NAMED BY ONE BASQUE MUSIC JOURNALIST "BAP BRAINS." WHAT IS FAIR TO SAY IS THAT THEIR OWN HARDCORE STYLE IS MORE VARIED, IN GENERAL SLOWER AND MORE POWERFUL THAN BEFORE. AND DESPITE THEIR YEARS, THEY ARE ONE OF EUROPE'S FRESHEST, FUNNIEST AND MOST ENERGETIC BANDS LIVE. INTERVIEW WITH SHY BAP MEMBERS DRAKE-BASS, MIKEL-DRUMS, JOMES-GUITAR, ENEKO-VOCALS BY PAUL ROSS. **MRR: YOU'VE BEEN GOING FOR A LONG TIME, SOME 8 YEARS OR SO, AND YOU MUST HAVE SEEN A LOT OF CHANGES IN THE GROUP DURING THAT TIME. HOW DO YOU LOOK BACK ON ALL THAT NOW?** WELL IN MANY SENSES IT'S MORE OR LESS LIKE AT THE BEGINNING. WE STILL WRITE SONGS IN THE SAME WAY. THE ONLY THING IS THAT WE'RE OLDER, WE'VE GOT A LOT MORE EXPERIENCE. WE PLAY MUCH BETTER AND WE DEMAND MORE PLAYING LIVE, WE DEMAND MORE DISCIPLINE, CONTINUITY. THE PROBLEM WITH A LOT OF BANDS HERE IS THAT THEY APPEAR AND DISAPPEAR QUICKLY. **MRR: IT MUST HAVE BEEN DIFFICULT FOR YOU AS A BAND BECAUSE YOU'VE BEEN PLAYING YOUR TYPE OF MUSIC FOR A LONG TIME AND UNTIL RECENTLY HARDCORE WASN'T AT ALL POPULAR IN THIS COUNTRY.** BUT WE'VE BEEN QUITE WELL ACCEPTED. BECAUSE WHEN WE STARTED THERE WEREN'T PUNK, HARDCORE GROUPS OR GROUPS SINGING IN BASQUE. ONLY ROCK AND POP. NOW PEOPLE ARE QUITE INTO HARDCORE HERE SO IT'S EASIER, BUT BEFORE THE FACT THAT WE SUNG IN BASQUE HELPED US WITH SOME PEOPLE. **MRR: WHAT IS THE WORST MISTAKE YOU EVER MADE AS A GROUP?** DOING THE FIRST COMPILATION LP (THREE SONGS ON *CONDENADOS A LUCHAR* IN 1986) WE DID WITH A RECORD COMPANY IN BILBAO JUST WHEN WE STARTED, IT WAS A TOTAL FAILURE. WE'D BEEN QUITE EXCITED, YOU KNOW WE THOUGHT IT WAS AMAZING A RECORD COMPANY SHOULD TAKE INTEREST IN US. BUT IT SEEMED LIKE THAT GUY JUST WANTED TO SELL AS MUCH AS POSSIBLE, KEEP US HAPPY WITH THE RECORD, WITHOUT PAYING ROYALITES. HE WANTED TO TAKE ADVANTAGE OF A MOVEMENT THAT WAS ON THE UP. **MRR: WHICH WOULD YOU SAY IS THE BEST CONCERT YOU HAVE EVER DONE?** THE BEST HAVE PROBABLY BEEN IN OUR HOMETOWN ANDOAIN IN THE "GAZTETXE" (SQUAT CENTRE). IT'S A SMALL PLACE, VERY HOT, AND THEY LIKE US A LOT, THEY KNOW US REALLY WELL AND IT_SHOWS. APART FROM THAT, ON THE LAST TOUR AROUND EUROPE, IN FLORENCE, ITALY. THE SOUND WAS REALLY GOOD, WE COULD HEAR WHAT WE WERE PLAYING CLEARLY WHICH IS REALLY IMPORTANT, AND WE PLAYED WITH KINA (THE ITALIAN GROUP) WHO WE HAD PLAYED WITH 5 YEARS BEFORE HERE IN THE BASQUE COUNTRY. WE REMEMBERED EACH OTHER, WE GOT ON WELL AND WE LIKED THE ATMOSPHERE IN THE CENTRO SOCIALE AUTOGESTITO (SELF-ORGANIZED SOCIAL CENTER). **MRR: AND THE BEST GROUPS YOU'VE EVER PLAYED WITH?** THERE ARE A LOT...SCREAM, KINA, GROUPS HERE IN THE BASQUE COUNTRY LIKE ANASTESIA, GROUPS IN CATALONIA (SOME UNINTELLIGIBLE NAMES!). KARKAXA. **MRR: HARDCORE TOOK A LOT OF TIME TO TAKE ON HERE. PEOPLE HAVE ALWAYS PREFERRED SLOWER '77 STYLE PUNK WITH SKA INFLUENCES. WHY NOW?** BECAUSE EVERYTHING ARRIVES LATE HERE! NOW WE'RE SEEING AN AMERICAN INVASION, IN ALL ASPECTS, NOT ONLY IN HARDCORE, IT'S IN THE WAY PEOPLE DRESS, THE WAY THEY EAT RIGHT DOWN TO THE WAY THEY SHIT. BEFORE WE GOT A LOT OF BRITISH BANDS AND VERY FEW FROM THE STATES; NOW IT'S THE OTHER WAY ROUND. **MRR: DID YOU EVER FEEL ISOLATED PLAYING HARDCORE?** NO, BECAUSE WE ALSO HAD SKA SONGS! **MRR: SOME PEOPLE TALK OF BAP AS THE "BASQUE AMBASSADORS OF HARDCORE."** SHIT THAT JOURNALISTS INVENT! THEY DON'T KNOW WHAT TO SAY SO THEY COME OUT WITH THAT CRAP... **MRR: WHAT ABOUT OTHER BASQUE HARDCORE GROUPS?** THERE ARE GROUPS, BUT FEW WITH RECORDS.. ANIMA IBILI, FINI FAN, KARKAXA,... CLOSE TO WHERE WE'RE DOING THIS INTERVIEW IN DONOSTIA THERE'S A PLAC CALLED BUENA VISTA SQUAT AND THERE ARE A LOT OF GROUPS... BARRAKOS, FOR EXAMPLE. THEN IN LLODIO NEAR BILBAO THERE ARE A FEW GROUPS- CLGSE, THEY HAVE DONE A RECORD, AND THEY'VE HAD THIS LIKE METAL, HARDCORE "SCHOOL" GOING THERE FOR AGES. IT'S QUITE DIFFICULT FOR HARDCORE GROUPS HERE... HARDLY ANYONE COMES TO SEE THEM. THEY DON'T GET WELL KNOWN. AH, AND THEN THERE'S NUEVO CATECISMO CATOLICO; THEY'RE LIKE A UNION OF THREE GROUPS WHO SPLIT UP. HERE THERE'S NO INFRASTRUCURE FOR GROUPS.... THEY NEED MONEY FOR PRACTICE PLACES, TO MAKE RECORDS, LOTS OF PEOPLE GET BURNT OUT. **MRR: I DON'T AGREE. IF YOU LOOK AT WHEN HARDCORE STARTED IN OTHER COUNTRIES THERE WERE PROBABLY A LOT LESS FACILITIES THAN NOW.** I SEE THE PROBLEM AS BEING ONE OF WHAT NEW DIRECTION TO TAKE. HERE GROUPS COPY MUSIC AND IMAGES FROM OTHER COUNTRIES TOO MUCH. AND PEOPLE ARE STILL STUCK WITH THIS REALLY REPETITIVE SOUND. THEY THINK THAT HARDCORE IS JUST ABOUT MAKING NOISE. NEWER AND MORE ORIGINAL GROUPS LIKE NO MEANS NO OR FUGAZI USE GAPS OF SILENCE AS WELL. YEAH, IT'S DIFFICULT. AT THE MOMENT THERE AREN'T A LOT OF REALLY ORIGINAL GROUPS IN GENERAL. IN ANY CASE IT'S IMPORTANT WHATEVER YOU DO THAT YOU LIKE WHAT YOU'RE PLAYING, EVEN IF IT S JUST ANOTHER VERSION OF SOMETHING THAT'S BEEN DONE IN THE PAST. **MRR: WHY DO WE ALWAYS GET MUSIC FASHIONS LATE HERE IN THE BASQUE COUNTRY?** BECAUSE IT'S AN OVERLOOKED COUNTRY. WHEN WE STARTED YOU COULDN'T EVEN FIND A CIRCLE JERKS RECORD FOR EXAMPLE. YOU HAD TO WRITE OFF TO THE STATES FOR IT. NOW YOU CAN BUY IT, EVEN IF AT EXORBITANT PRICES. NOW SUDDENLY WE GET A LOAD OF GROUPS LIKE STIFF LITTLE FINGERS, WHO HAVE BEEN PLAYING FOR YEARS AND ARE NOW QUITE JADED AND WHO JUST COME HERE TO TRY AND MAKE A LITTLE MONEY. **MRR: TELL MRR READERS ABOUT THE "GAZTETXES" (SQUATTED CENTRES). LITERALLY "HOUSE OF THE YOUTH").** WELL THEY'RE MAINLY CULTURAL.CENTRES, MOSTLY USED FOR CONCERTS BUT WHICH ALSO TRY AND GIVE SPACE TO YOUNG PEOPLE. THEY'RE ALSO USED FOR PHOTO DEVELOPING, PRACTICE STUDIOS, PRINT SHOPS, TO MAKE LEATHER GOODS. THERE HAS ALWAYS BEEN A TRADITION HERE ON THE PART OF THE CHURCH TO FIND SPACE TO ATTRACT YOUNG PEOPLE, PROVIDING LEISURE ACTIVITIES AND SO ON. THEN ABOUT TEN YEARS AGO PEOPLE STARTED SAYING "WHAT'S WRONG WITH THE MINISTRY OF CULTURE, THEY ORGANIZE LOADS OF THINGS, SPEND A LOT OF MONEY AND THERE'S NEVER ANYTHING FOR YOUNG PEOPLE TO GO TO OR TO DO?" SO YOUNG PEOPLE STARTED TO OCCUPY BUILDINGS SO THAT THEY HAD SOMEWHERE TO GO. THEY CREATED THE "GAZTE ASANBLADAK" (YOUTH ASSEMBLIES) TO ORGANIZE AND COORDINATE ACTIVITIES. NOWADAYS ALMOST ALL GAZTETXES HAVE CONCERT HALLS, WHICH INCLUDE A BAR TO PAY COSTS, THEN T-SHIRT MAKING WORKSHOPS, SPACES TO ORGANIZE DEMONSTRATIONS, MEETING PLACES ETC. **MRR: BUT RECENTLY THE GAZTETXES HAVE HAD A LOT OF**

[Photo:

A boring band thing. It sort of looks like they're all in jail, but you can't really see their faces or anything so I left it out.]

Instructions: read the black part, then the white part. Thanks.

PROBLEMS. THE LOCAL AUTHORITIES CLOSED "LORE ETXEA" IN IRUÑA/PAMPLONA, THEN MORE RECENTLY THEY CLOSED THE ONE IN BILBAO. YEAH, AND THE ONE IN BILBAO WAS THE BIGGEST UNTIL THEN. BUT THERE ARE STILL A LOT OF THEM AT THE MOMENT AND WE HAVE TO TRY AND HOLD OUT AGAINST THE GOVERNMENT. IT'S DIFFICULT FOR THEM TO CLOSE THEM ALL DOWN BECAUSE THEY ARE FREQUENTED BY A LOT OF PEOPLE, AND YOU GET A LOT MORE PEOPLE IN A CONCERT ORGANIZED AT THE GAZTETXE THAN IN ONE OF THE FREQUENT FESTIVALS ORGANIZED BY THE LOCAL GOVERNMENT WHERE THEY SPEND LITERALLY MILLIONS OF PESETAS. THEY'RE SCARED TO CLOSE THEM DOWN. THE ONLY THING THEY DO IS TO ORGANIZE "CLEAN-UPS" BEFORE EACH ELECTION. **MRR: WHAT DO YOU THINK OF RECORD COMPANIES IN GENERAL HERE IN THE BASQUE COUNTRY?** THERE ARE LOADS. SOMETIMES THEY DO RECORDS BY BANDS THAT HAVEN'T EVEN DONE A CONCERT OR A DEMO. IT SEEMS LIKE RECORD COMPANIES WANT TO PUT OUT ANY OLD RECORD. WE'VE GOT A GOOD RELATIONSHIP WITH OURS, WE'RE LUCKY. THE PROBLEM IS IT'S DIFFICULT SELLING RECORDS HERE. FIRST, WHAT DOES SELLING A LOT OF RECORDS MEAN HERE, BECAUSE THIS COUNTRY IS VERY SMALL. FOR LOTS OF GROUPS SELLING A LOT MEANS TO SELL 25,000 RECORDS. BUT FOR US IF WE SELL 6,000 WE'LL BE DEAD HAPPY. IT'S REALLY DIFFICULT TO DISTRIBUTE OUTSIDE OF THE BASQUE COUNTRY. **MRR: IS IT DIFFICULT TO PLAY IN THE REST OF THE SPANISH STATE?** PLAYING ISN'T DIFFICULT, BUT PLAYING WITH YOUR EXPENSES PAID AND IN MODERATELY DECENT CONDITIONS IS. **MRR: WHAT ARE RELATIONS LIKE BETWEEN BASQUE AND SPANISH BANDS?** WE'VE HAD A GOOD RELATIONSHIP WITH CATALONIA, BUT APART FROM THAT, VERY LITTLE. **MRR: ONE COMMON CRITICISM HERE IS THAT THERE ARE FOUR OR FIVE BANDS THAT ARE VERY SUCCESSFUL AND THE REST DON'T GET ANYTHING. IS THAT TRUE IN YOUR OPINION?** YEAH, IT'S A BIG LIMITATION. LOTS OF GROUPS DON'T HAVE THE FACILITIES THEY NEED TO START UP AND KEEP GOING BECAUSE THOSE FOUR OR FIVE GROUPS WHO PLAY WELL, HAVE GOT A LOT OF EXPERIENCE NOW AND ASK FOR A LOT OF MONEY EACH TIME THEY PLAY SO THE REST DON'T GET ANYTHING. WE JUST GET THE LEFTOVERS! **MRR: DO YOU THINK HARDCORE IN THE BASQUE COUNTRY IS VERY DIFFERENT FROM HARDCORE IN OTHER COUNTRIES?** NO, IT'S VERY SIMILAR. IN FACT WE WERE QUITE SURPRISED ON TOUR AT HOW LITTLE DIFFERENCES THERE WERE. PERHAPS THE MAIN DIFFERENCE WE DID NOTICE IS THAT SOME BIG EUROPEAN CITIES DON'T HAVE ANY KIND OF SCENE AND YET HERE, EVEN IF YOU ONLY HAVE 7,000 PEOPLE IN A VILLAGE, YOU CAN OFTEN FIND SOMETHING GOING ONE. IN ALMOST ANY TOWN YOU'D CARE TO NAME THERE IS, OR HAS BEEN, A GAZTETXE. **MRR: HAS YOUR LATEST LP OPENED NEW WORLDS?**

PEOPLE HAVE SAID "WELL AT LAST YOU'VE DONE SOMETHING DECENT!" WHILE OTHERS THINK WE'RE A BUNCH OF GRANDPARENTS... SOME FRIENDS SAID IT WAS A LOAD OF SHIT! MIND YOU, WE DID NOTICE THAT AT OUR NEXT CONCERT THEY WERE RIGHT AT THE FRONT DANCING. **MRR: THE QUESTION OF THE CENTURY. WHY IS SPEAKING BASQUE, AND NOT SPANISH, SO IMPORTANT TO SOME PEOPLE HERE?** BECAUSE WE DO SPEAK SPANISH A LOT OF THE TIME, BUT OUR PARENTS' PARENTS SPOKE BASQUE BEFORE ANYTHING ELSE AND DUE TO FRANCO'S DICTATORSHIP (IN SPAIN 1936-1975, MORE OR LESS) THERE WAS THIS INVASION OF ONE CULTURE BY ANOTHER IN WHICH THEY IMPOSED THEIR LANGUAGE. WE KNOW OUR LANGUAGE AND WE DON'T SPEND ENOUGH TIME TRYING TO REVITALIZE BASQUE. A LOT OF PEOPLE WHO KNOW BASQUE JUST END UP SPEAKING SPANISH. **MRR: THE OFFICIAL VIEW WOULD BE TO SAY THAT NOW THAT THE DICTATORSHIP HAS FINISHED WE LIVE IN A VERY DIFFERENT SITUATION AND THERE IS EVEN INSTITUTIONAL SUPPORT OF BASQUE—THEY DO COURSES IN THE LANGUAGE....** YES, THEY OFFER SOME FINANCIAL SUPPORT, BUT IT'S VERY TOKEN. THE ONLY NEWSPAPER WHICH IS ALL IN BASQUE, *EGUNKARIA*, DOESN'T GET ANY SUPPORT HARDLY AT ALL, WHILE THE OTHERS OFTEN GET A LOT. THEY'RE ALWAYS SPEAKING ABOUT HELPING BASQUE LANGUAGE BUT THEY DON'T DO ANYTHING. BEFORE IT WAS OFFICIALLY BANNED, BUT NOW IN SPITE OF THE MARGINAL FREEDOM WE HAVE IT'S ACTUALLY WORSE... THERE'S LITTLE CONSCIOUSNESS OF THE PROBLEM.

MRR: HOW WOULD YOU DESCRIBE THE BASQUE COUNTRY TO AN OUTSIDER? IT'S A COUNTRY WITH SEVEN PROVINCES, THREE ON THE OTHER SIDE OF THE PYRENNEES (THE FRENCH STATE) AND FOUR ON THIS SIDE (THE SPANISH STATE). OF THESE FOUR, ONE IS THE NAVARRESE KINGDOM, WHICH SOME SAY IS PART OF THE BASQUE COUNTRY, AND SOME SAY ISN'T. ONE PROBLEM IS THAT BECAUSE OF THE NATIONALIST STRUGGLE, ALL THE PRISONS HERE ARE FULL OF POLITICAL PRISONERS. THERE'S A TRADITION OF STRUGGLE AND REPRESSION HERE THAT AFFECTS EVERYBODY. THOSE PRISONERS FOUGHT FOR INDEPENDENCE IN THE BASQUE COUNTRY. THE PROBLEM IS THAT THAT REALITY ISN'T REFLECTED ON THE STREET—IT'S VERY DIFFICULT TO EXPLAIN. **MRR: DO YOU THINK THAT THE BASQUE COUNTRY HAS ANY SPECIAL CHARACTERISTICS THAT MAKE IT VERY DIFFERENT FROM OTHER PLACES?** I DON'T THINK IT'S THAT DIFFERENT NOWADAYS. (WE EAT VERY WELL!) I MEAN, WHAT IS BASQUE CULTURE? THE PELOTARIS (A BALLGAME VERY POPULAR HERE), THE STONE-LIFTERS? IF YOU LOOK AT THAT SIDE OF CULTURE THE ONLY THING THAT YOU COULD MAKE OUT OF IT ALL IS THAT WE'RE A BUNCH OF GORILLAS. IF THAT'S BASQUE CULTURE THEN.... I THINK THE BEST OF BASQUE CULTURE IS THE LANGUAGE, NOTHING ELSE. **MRR: ON THE LP TITLE TRACK "THE WHITE IN BLACK" YOU MENTION YOUR WORRIES ABOUT THE LACK OF COMMUNICATION..".** YEAH, IT SPEAKS ABOUT THE MEDIA. **MRR: BUT NOW THERE ARE MORE THAN EVER BEFORE.** YEAH, BUT ALL THEY DO IS COVER UP MORE AND MORE AND EXPRESS WHAT THEY WANT TO. OUR LP COVER REFLECTS THAT. **MRR: ONE ARGUMENT AGAINST THAT WOULD BE THAT IT'S WHAT PEOPLE WANT TO BUY SO...** NO IT'S WHAT WE ALL BUY. WE'RE ALL MIXED-UP WITH THAT SHIT TOO. WE BUY THEIR PAPERS, THEIR TV AND ALL THEIR LIES. JOURNALISTS ARE JUST A BUNCH OF LIARS. **MRR: SO YOU ENJOY INTERVIEWS THEN?** NOT A LOT. OFTEN YOU END UP SAYING THE SAME. IF YOU HAVE A GOOD CHAT THEN IT'S OK, BUT A LOT OF TIMES JOURNALISTS COME ALONG WITH THEIR PREDETERMINED IDEAS AND JUST END UP WRITING SOMETHING USING WORDS NO ONE UNDERSTANDS. **MRR: IN THE LOCAL MUSIC PAPER *EL TUBO*, THEY CAME OUT WITH ONE ISSUE PRESENTING YOU AS THE BASQUE VERSION OF BAD BRAINS...** THAT'S EXACTLY THE KIND OF THING WE DON'T LIKE. THEY PUT REGGAE COLORS ON OUR PHOTO ON THE COVER JUST TO SELL MORE COPIES OF THE MAGAZINE. **BAP CAN BE CONTACTED VIA: BASATI DISKAK/APARTADO 1686/20080 DONOSTIA, GIPUZKOA/SPAIN.**

DISCO

Interview By Rod Luck
Location: Club Space Fish, Orlando Florida

I have just witnessed another amazing Disco Biscuit Show here at the fabulous Club Space Fish in Orlando, Florida where I am trying to get a few quick words with the sweaty, smelly and seemingly drunk Biscuit Boys.

MRR: Who are you guys and what do yall do?
DB: I'm David Gage, guitar, vocal and bad jokes. I'm Mike, I play bass a lot, play keyboard sometimes and sing when Dave will let me, I'm in charge of the good jokes. Ed, Drums, No humor and it's my birthday.

MRR: Happy Birthday Ed. That was some performance, I think Balls out would best describe it, What was that Yager Music stuff you guys were doing every other song.
Mike: That's a tradition with us. I hit this cheesy "Synthetic James Brown" sequence on my keyboard and anybody in the audience that wants to can join us on stage for a shot of Yagermeister. It enhances the total biscuit experience.
Dave: Without it, it's like trying to watch a 3-D movie without the glasses
Ed: It's not really my birthday

MRR: Please describe your music?
Dave: Hard, Fast, Melodic, Drunken yet somewhat intelligent
Mike: We are influenced by the music we were brought up on. Adolecents, G.I., Scream, Buck Pets, Soul Asylum, Bad Brains, Descendants, All of that good stuff mixed in with a southern twist and sauteed in a fine cooking wine over mushrooms.

MRR: You guys have all played around in other bands.
Ed: Dave and I played together in Bloody Mary and then Dave left and formed the band Dope. Mike played in an all keyboard hardcore band named Damage and played bass in a band called Mother Mary and the Chicken Roudolettes, but we were all signed to Space Fish Records (a Florida-based Independent record label). We played shows and together and finally all ended up in Disco Biscuit together.
Mike: Its like the Space Fish Brady Bunch thing, but this is the best band I've been involved in yet.

MRR: How can people get your stuff?
Dave: We have tapes, CDs, stickers, posters, hats, t-shirts and a breakfast cereal all available From Spho Mail Order/ 122, N Orange Ave/ Orlando, FL 32801, or call (407) 839-1361
Mike: We are also looking forward to touring so gives us a call and book us. Please.

MRR: Why should somebody buy your krap instead of somebody else's krap.
Ed: Because we don't sound like Pearl Jam, or the Chili Peppers and It's my birthday.
Mike: Buy it because it the right thing to do, like eating oatmeal and wearing condoms, but not at the same time because you'll get car sick.

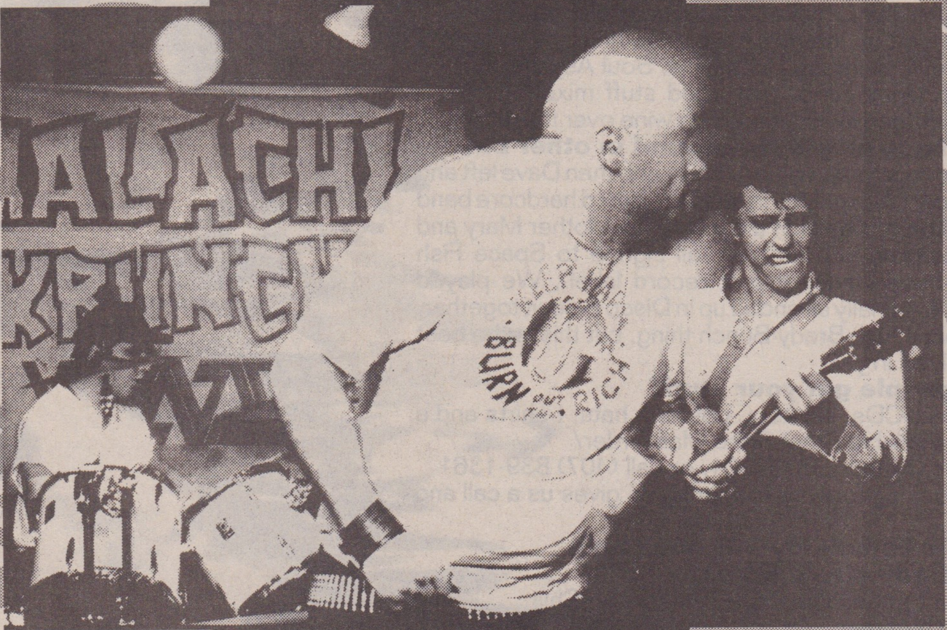
MRR: Any last words before I pass out from your fumes? (They ate at Ron's LA Taco's before playing tonight)
Dave: Legalize hemp, pro choice, freedom of choice, freedom of speech, play hockey.

BISCUIT

MALACHI

New Haven's unslayable hardcore ensemble, Malachi Krunch is the group most often mentioned in the unscientific "Band This Week" poll of which New Haven bands are most respected by their local musical peers. Taking their name from a stock-car collision in a classic "Happy Days" episode, MK are equal parts underground cartoon, scream therapy, Elm City patriotism, disgruntled youth grown up, and harsh political commentators with battle-axes. Their latest record, *This Will Be On Your Permanent Record*, is a shared single with the New York-based MAGGOT. They also have a track on the *Blood From the Streets of New Haven* compilation on the Caffeine Disk label. Malachi Krunch is also on a split LP *American Realities* (1990), the other side of which features Teo's previous band, SOLD ON MURDER, and is a tribute to that group's murdered leader, John Robinson.

Paragraph headings below are taken from song intros blurted out during the Malachi's latest krunch at cafe nine, where this interview was held: "Mention that we're at the table with the mayor of Fair Haven, Chino Claudio." That night they jammed unexpectedly with Cafe Nine owner Mike Reichbart, who barreled



through a cover of FEAR's "I Love Living in the City." "They're honest, they rehearse every week. You're not going to meet a nicer bunch of guys," Mike said after his punk performance debut. "Malachi Krunch is one of the few groups that really has the ability to transport emotion across state lines. They're the only punk band I would ever hire. They say it all."

MALACHI CRUNCH are: Jim Martin, vocals; Teo Means, guitar; T.S. Wolf, bass; F. Scott, drums; Wally, occasional hired gun.

WE'RE GOING TO DO TWO SETS — I KNOW YOU"RE REAL FUCKING HAPPY ABOUT THAT

Teo: Don't get into the history. It started when I was four, man.

Jim: It started in '89 on a drunken road trip to Boston. We were sick and tired of the supposedly 'positive' straight-edge hardcore scene in CT then, which wasn't really positive at all. We're from the old school of punk rock. The line-up is 100 percent New Haven and now has been in existence for two years (except for recent recruit Wally). Before that, there've been 19 members. And I'm the only original member. Our genre is, I think, too fast and too chaotic for a lot of the new kids to follow—we're not rap-grunge crap.

Wolfie: From hanging out at Ron's Place, watching HOT BODIES and THE SAUCERS, to Brothers out in

KRUNCH

West Haven, to the Grotto, to the Ozone, I've actually always hated almost every band in New Haven. Yet it's the influence on what I'm doing now. It's like 'put up or shut up.' Fuck 'em all.

Jim: After the SEX PISTOLS happened we were all hanging out around town in the days that the FBI came to town asking everybody if they had talked to John Hinckley while he was stalking Jodie Foster around Yale. I really didn't care because I can't stand Yalies anyway.

THIS ONE GOES OUT TO ANYONE WHO'S GOT MUGGED IN NEW HAVEN

Jim: We think it's really sad that they're tearing down this whole block. They're tearing (legendary Crown Street pub of the 80s) Mrs. Murphy's down, did you see that?

Teo: Yeah, I got a brick from it.

Jim: It was such a hole, such a hole in the wall. Friendships congealed in that place. The one thing that nobody in this band can stand is apathy.

Teo: Don't come off so angry, Jim. We have fun.

Jim: Okay, what concerns us is ... Like in "Same Old Story (New Haven)", some people complain that the city sucks, then they go home and watch TV. "What Can I Do For You Now" is about people going to other cities all the time, like Seattle and other so-called 'youth meccas,' and when they get there, they're disappointed.

I'D LIKE TO SAY THAT TEO'S FEET REALLY DO STINX

Jim: I don't know how to play any-

thing. Teo plays it all. I have a lot of things in my head; I do about 80 percent of the lyrics, and Wolfie and Teo do the rest. We write about people we know, where we live, the fucked-up things that we do.

Teo: I wrote most of the music we're playing now. Wolfie's the pragmatist of the band, Jim is the preacher, and I think of myself as the artistic influence.

Jim: We have a good 15 originals. But we're in a kind of frustrated state because the number of membership changes makes it tough, having to teach people the same stuff over and over. Other bands say to us, 'How do you expected to get signed?' We don't. We released all our records ourselves. I don't think bands should wait around.

IT'S THE WARRIORS! THE WARRIORS! THEY DID IT! FUCK THE WARRIORS — IT WAS MALACHI KRUNCH!

Malachi Krunch always lets out a bodily fluid somehow when we're in the car coming back from a show, whether it be puke, shit or snot. And we've got to stop and clean it up. We've been playing in New York ever since we started. We're known in nationally more than in our own state. I found out today that we're on high rotation at the only alternative radio station in Alabama. And we get played a lot in Rome, Italy, on this pirate radio station. They play us in Tokyo. Our Canadian tour was canceled because the guy who set it up said the club was burned down by the Montreal Hell's Angels. We're doing a mini mid-west tour thing in late June. Before I was even in a band I did a lot of work for bands, as an artist. I got hooked into the scene that way. I've roadied for NAUSEA in Europe and I understand now there can be a worldwide scene. I trade a lot of records with other countries. Bands we like and affiliate ourselves with: (America) PUBLIC NUISANCE, THE DENIED, BLANKS 77, THE WURST, THE PIST, MORAL CRUX, IMPULSE MANSLAUGHTER, WRETCHED ONES, DEFORMED CONSCIENCE, DISRUPT, REJUVENATE, SOCIAL OUTCAST. (World) CHAOS UK, 2000 DS, SUICIDAL SUPERMARKET TROLLEYS, SPLIT PIGS and any other band who gives a rat's ass.

Contact Malachi Krunch by calling 203-772-2859 or writing them c/o Stinky Twinkie Communications/ PO Box 1271/ New Haven, CT 06505 USA.

Teo: There's two kinds of people in the world. People who use tools and people who are tools.

Reprinted from the May 20, 1993 New Haven Advocate. Original article by Chris Arnott.

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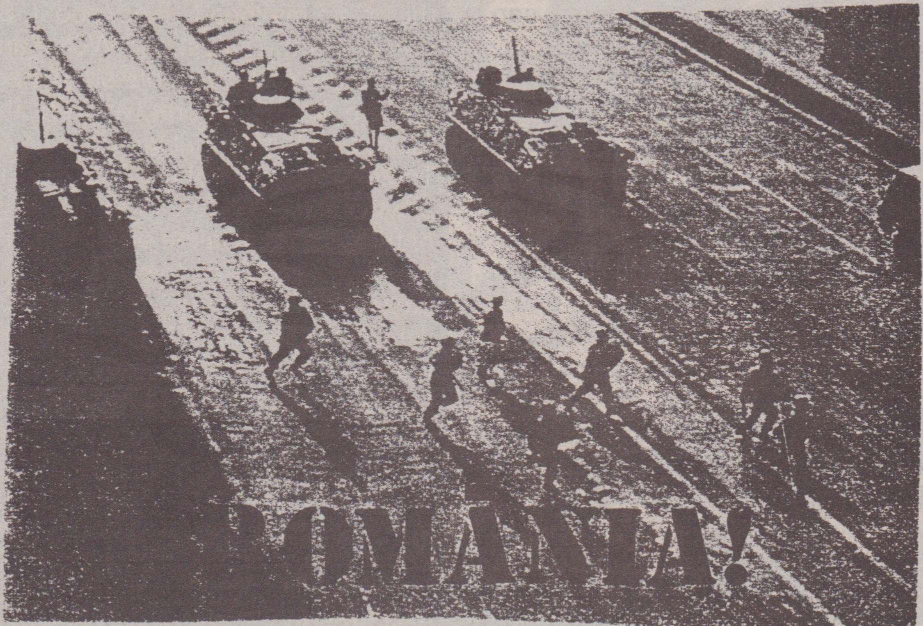

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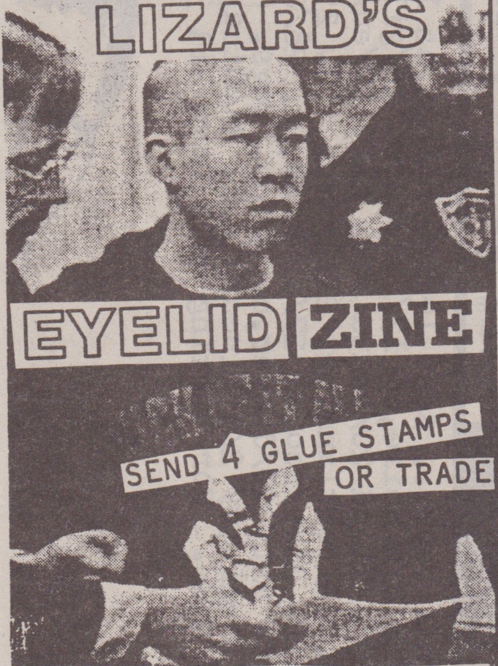
Wayne Lo, 18, of Billings, Mont., appeared in Dictrict Court with his head shaved and wearing a sweatshirt with the name of the rock band "Sick of It All." He was ordered held without bail after pleading innocent to murder charges.

LIZARD'S



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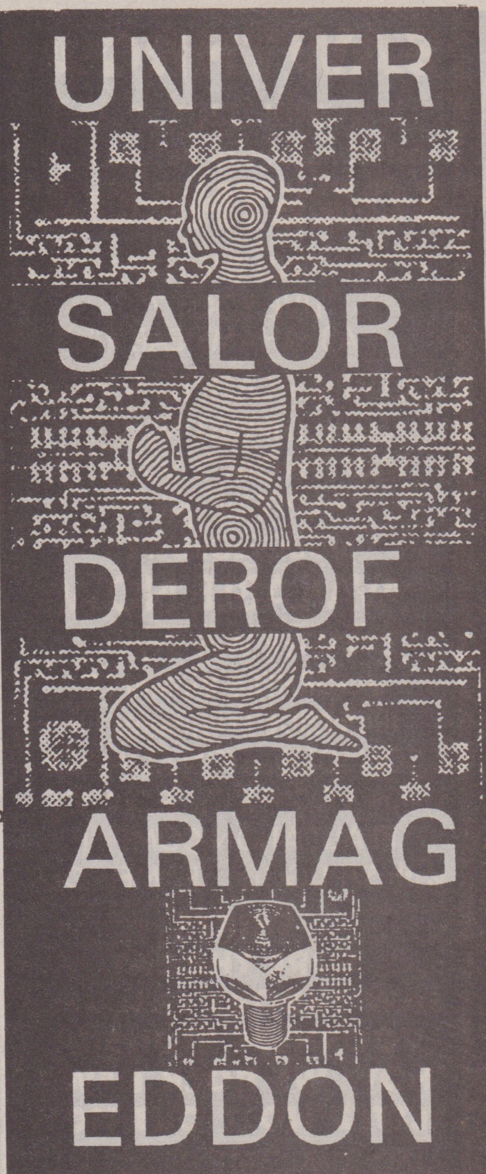

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[illegible] (in a laundromat) w/ Los Crudos
[illegible]-Madison, [illegible] (w/Los Crudos)
[illegible]-St. Paul, MN.:Speedboat Gallery
29-Rapid City, S.D.
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30-Missoula, Montana
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[illegible]-Sacramento, CA.
OCT. [illegible]-Berkeley, CA.:Gilman St.(w/ Spitboy[illegible]
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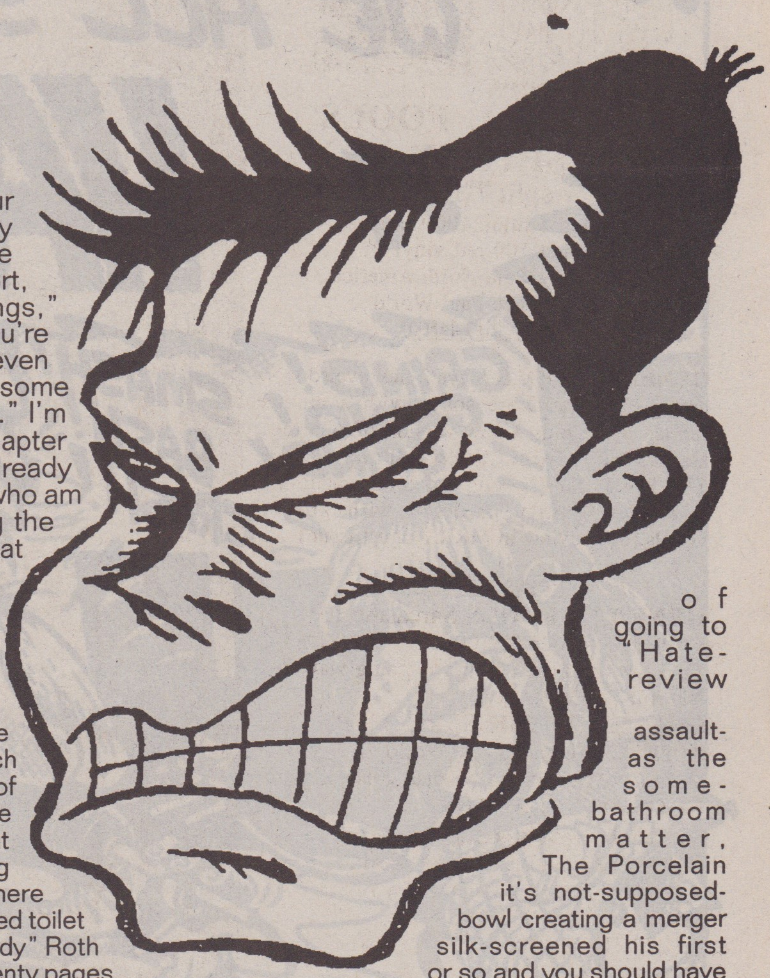
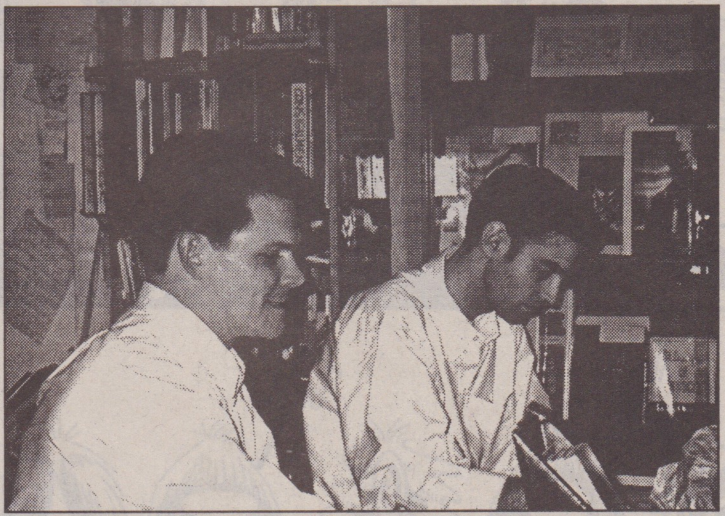
I Scream, You Scream, We All Scream For "Hate!" -or- Who Is This Pee Bag?

By Matt James



So you just blew the money you earned from your Tower Records clerk job on *Shampoo Planet* or some Henry Rollin's "poetry," thinking you were going to find some answers. Let me be the first to tell you for the last time, sport, there aren't any. All this talk about "Twenty-Nothings," "Posties," the "Zero Generation" and "Xers" (unless you're a Raver, man) is complete bullshit. Hell, a lot of people even think that Peter Bagge (pronounced Bag, not Baggy) is some kind of spokesperson for this foresaid "generation group." I'm not just talking about Clearasil poster babies or the local chapter of the 90210 fan club either. "Sassy" magazine has already labeled Peter Bagge's *Hate* comic book "uncanny," and who am I to disagree? Those kids at *Sassy* are the ones making the bucks while I, after all, only work for a 'zine (try putting that one on a resume). Anyway, I've got to admit that I got more than a little excited when I found out P. Bagge, understudy of Robert Crumb and creator of *Neat Stuff* and *Hate*, was going to make a stop in my home town of Berkeley as part of the "Hate-ball" tour along with *Eightball* creator, and MRR bad review recipient, Dan Clowes (pronounced Clah-ohs).

To see Peter Bagge's artwork for the first time is to be assaulted by the vaguely familiar. Take one look at a classic piece such as the "Vomit Glossary" and you'll begin to see why. While a portrait of someone "spewing chunks" is nothing new to anyone who's seen the bathroom at the Chameleon Club, or ridden on public transportation for that matter, Bagge outdoes the rest by including the painfully honest "Driving The Porcelain Bus," where some green-faced loser is pictured with his head where it's not-supposed-to-be, with a white-knuckle grip along the rim of an industrial sized toilet bowl creating a merger between man and machine that hasn't been seen since "Big Daddy" Roth silk-screened his first Rodders. Now, gather up all this energy, spread it out about twenty pages or so and you should have a rough, if not accurate, idea of what it's like to read an issue of *Hate*.



Hate is now on its twelfth issue and has been coming out since 1990. It deals with the day-to-day exploits of Buddy Bradley, a twenty-four year old book store employee who, well, does very little of anything. Well, he winds up managing a "grunge" band, and manages to snare a few girlfriends, but it's nothing like T.V.'s "Seinfeld." *Hate* is, um, politically incorrect and completely autobiographical, well, sort of.

"With *Hate* , when I started that I had a good idea for it," Bagge said while slumped over a cup of coffee at a Berkeley cafe. "By that point, and that was three years ago, I was in my thirties, was married, had a kid, had a house, and this whole lifestyle that I had been leading for the previous ten, fifteen years, all of a sudden was completely in my past. It was history for me, especially when I had a kid. In that lifestyle, what I'm talking about is like I made a lot less money, lived this whole thing where you move. All the misfits from high-school move to cities and college towns and try to reinvent themselves, you know. I was one of those."

"So now that it was all behind me I was able to look at the whole segment of my life completely objectively, so for me the stories in 'Hate' are nostalgic. The basic inspiration there are things that happened to me, or that I witnessed, in my past. But at the same time I didn't want it to be a nostalgia book as far as the general public was concerned. I didn't want it dated, have it suck in 1980 and have Buddy pogoing to The Buzzcocks and things like that (laughter) ahm, and it's easier to keep it up to date."

NEXT EVENING..
...I SCREAM, YOU SCREAM, WE ALL SCREAM FOR
HATE
GRIND! GRIND! GRIND!
SMASH! BASH! CRASH!
BUDDA, BUDDA, BUDDA..
HOLY MOSES!

"That's why I find it very ironic how much people, at, I guess your age (22), have taken *Hate* to heart, and there's nothing wrong with that but, it's very much like 'this is our comic, this is about us,' because this is about stuff I was doing fifteen years ago (laughter)."

EICHHORN?

The fact that Bagge is now 35, married, and father of a two year old daughter has not hindered the accuracy of his pen. *Hate* seems "right," like when Buddy writes a "surprisingly accurate" review of the band he manages without ever seeing them play. When I point this out to him, he laughs, adding "right! And Denny Eichhorn reviews records that he doesn't even play. He just wants to get free records , he's that guy that does the comic book *Real Stuff*. He writes articles and reviews for local papers up in Seattle. And he just wants to be on the mailing list of all these record companies, and he'll review everything he gets, but, some of it he admitted to me he doesn't even listen to (laughter). He just looks at the cover and says "hmmn."

DWARVES AS RESEARCH

Like virtually every success story, timing was everything. In his attempt to keep his comic book current, Bagge, who lives in Seattle, managed to ride-in that same wave that added Nirvana, along with Right Said Fred and Ugly Kid Joe, to the pages of *Rolling Stone*, or at least *Creem*, where he is known for his depiction of the Seattle "scene."

"With the rock and roll (issues), its been so long since I've been to clubs and hung out much, and hung out with musicians, that I was worried that things might of changed drastically, that if I didn't start to do a little bit of hanging out that it would seem hopelessly dated like, 'where 'ya been Bagge?' I just asked around, I asked some friends of mine 'do you practice with a band, or do you have friends that practice?' I had a lot of tips but people kept telling me about this one band in particular who I never heard of. They were called Sick And Wrong, and from their description they sounded like the stupidest band (laughter) in the world. So I said 'that's perfect, that's perfect."'

"Plus, I pretty much told Bruce Pavitt of Sub Pop what I had in mind. I said 'I want this band to be really dopey that I'm gonna write about, can you take me to see any dopey, idiotic bands so I can get some ideas?' So he took me to see The Dwarves and The Supersuckers (laughter)."

"So that was enough. It was enough to see what people were into now that they weren't five years ago. Even that wasn't very different. It's like things haven't really changed that much, as far as I could see. It was almost like it wasn't even necessary for me to even research that, 'cause that's the only research I did."

MORE DUMB JUNK

The thing that became of this "research," the band who would become "Leonard And The Love Gods," were of course taken by the media to be Nirvana. Namely, because all the band's members, with the exception of a "Greg," were named "Kurt."

"At the time I wrote the story, Nirvana wasn't a household name. They were just another Seattle band, so to speak. And the reason I picked the Kurts is it seemed like, reading the backs of record covers that my friend at Sub Pop would give to me, and also musicians that I'd meet who played in Seattle bands; I was struck by how many Kurts there were. It seemed like every band had one Kurt, so I thought it would be funny if I had a band where everybody's name was Kurt, but by the time the book came out, in just those two, three months, Nirvana like was, literally, they were a phenomenon."

They'd (the media) make a joke about 'I Scream For Heroin!' (The Love Gods' "hit") because by that time, which again I didn't know, Seattle had become famous for being a real heroin capitol amongst the rock 'n rollers. Like, I knew a few junkies, but I had known a few junkies everywhere. I wasn't making a specific joke about Seattle being awash in it, it just turned out to be true!"

GARAGE PUNK

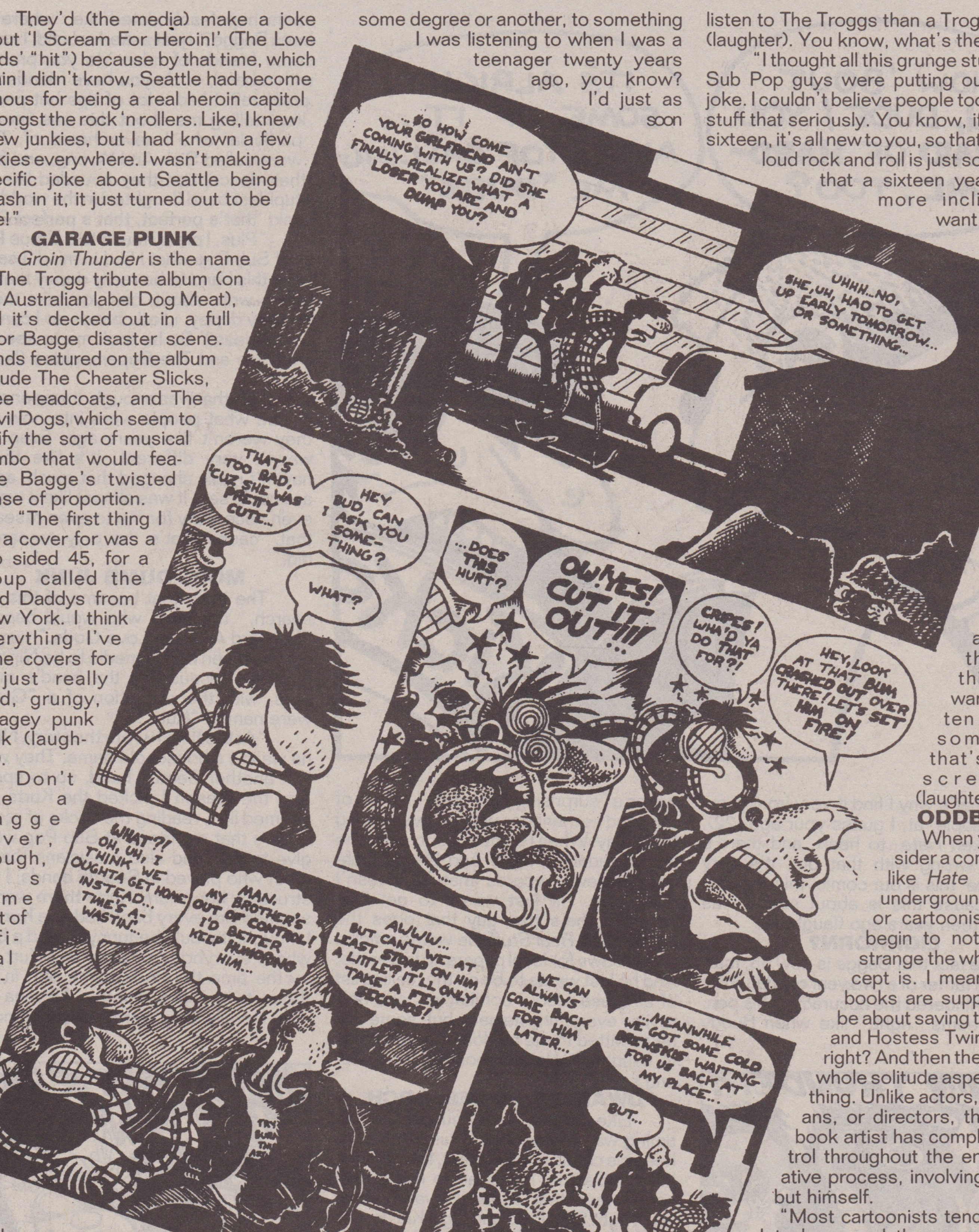
Groin Thunder is the name of The Trogg tribute album (on the Australian label Dog Meat), and it's decked out in a full color Bagge disaster scene. Bands featured on the album include The Cheater Slicks, Thee Headcoats, and The Devil Dogs, which seem to typify the sort of musical combo that would feature Bagge's twisted sense of proportion.

"The first thing I did a cover for was a two sided 45, for a group called the Mad Daddys from New York. I think everything I've done covers for is just really loud, grungy, garagey punk rock (laughter).

Don't take a Bagge cover, though, as some sort of official endorsement of the music contained within.

"I'm kind of burnt out on that kind of music, but I can understand why people always want me to do covers for that kind of music because my artwork tends to suit it. I mean, this is going to sound really stodgy, it all reminds me, to some degree or another, to something I was listening to when I was a teenager twenty years ago, you know? I'd just as soon listen to the stuff in its original form. I'd rather listen to The Troggs than a Trogg tribute (laughter). You know, what's the point?"

"I thought all this grunge stuff those Sub Pop guys were putting out was a joke. I couldn't believe people took all this stuff that seriously. You know, if you are sixteen, it's all new to you, so that blasting loud rock and roll is just something that a sixteen year old is more inclined to want to listen to. You know, I've got a kid that screams all day so the last thing I want to listen to is something that's all screechy! (laughter)."



ODDBALLS

When you consider a comic book like *Hate* , or any underground comic or cartoonist, you'll begin to notice how strange the whole concept is. I mean, comic books are supposed to be about saving the world and Hostess Twinkie ads, right? And then there's that whole solitude aspect of the thing. Unlike actors, comedians, or directors, the comic book artist has complete control throughout the entire creative process, involving no one but himself.

"Most cartoonists tend to be a lot shyer, and they much prefer being by themselves. They're like George (from *Hate*). They tend to be loners and that's kinda how they became comic fans in the first place, just sitting at home reading comic books instead of going outside and playing baseball and, feeling- up girls and being normal (laughter) and then that leads to a

profession that entails just staying at home, scritchy-scratchin' away in your cubbyhole, which I guess in some ways sounds pathetic and to some people sounds like an awful way to be, but I find it an ideal. Whenever I have to work with other people, it gives me the creeps."

This might be changing, however, as Bagge confessed that he has wound up becoming friends with more and more of his readers, largely due to the "Buddy Bradeley Look-A-Like" and "Win A Date With Stinky" contests, where fans sent in pictures saying how much they were like the characters in "Hate." Then again, I could never imagine his attitude turning around completely.

"Whenever I do signings I'm always struck at what oddballs our readers are. In San Francisco yesterday, it was like, 'look at these people's hair! These people are a mess!' (laughter). And you could tell most of the time they're probably very shy and hemmed-in, they probably all got beat-up in high school, and that's why they migrate to places like San Francisco, you know, where everybody's an oddball. But when they come up to Dan and I at a signing, I guess they feel like they know us from reading our comics. They'll start acting, you know, like nutty and wacky. It's like hilarious 'cause they're not used to being that way, and they're just so quirky and weird that sometimes I'm almost embarrassed that this is my public!"

LOVE-HATE

It might be true that *Hate* signifies only one of Robert Mitchum's tattooed fists, but in reality Bagge seems to be a well balanced, together person, who might

be better with dealing with the day-to-day than most of us. Known for his plug section in *Hate*, I asked him if there's anything he'd like to recommend.

"Well, I might be preaching to the choir by plugging stuff like the obvious, you know, *Yummy Fur*, *Cud*, *Real Stuff*, *Naughty Bits*, and *Dirty Plotte*. There's just a whole buncha alternative comics. I would just urge people to try to hold their nose and go into a comic shop and look for the alternative section and just give everything you see there a chance."

Time having run out by this point (Bagge now being late for an autograph session), I asked him what gets to him. What does Bagge hate?

"I have personal reasons to hate mainstream comics. I mean, I didn't even like them as a kid. The way it dominates this business, and how the fluctuations of business, which is all caused by this insane collectors market, always winds up hurting alternative comics. Even though we're not part of that at all, because we're trapped in that same comic book market, we tend to suffer. You know, at the caprices and the whims of all these idiot collectors who buy these horrible comics! I hate mainstream comics with a passion!"

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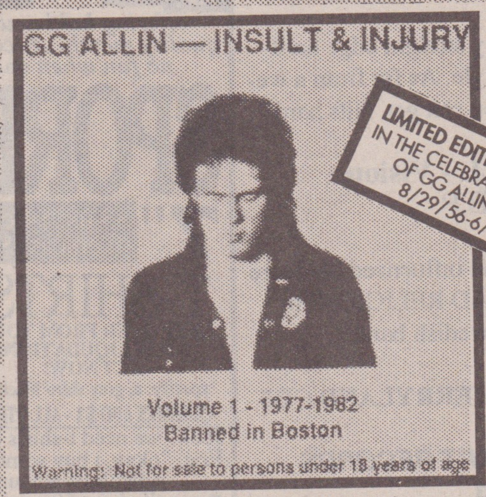

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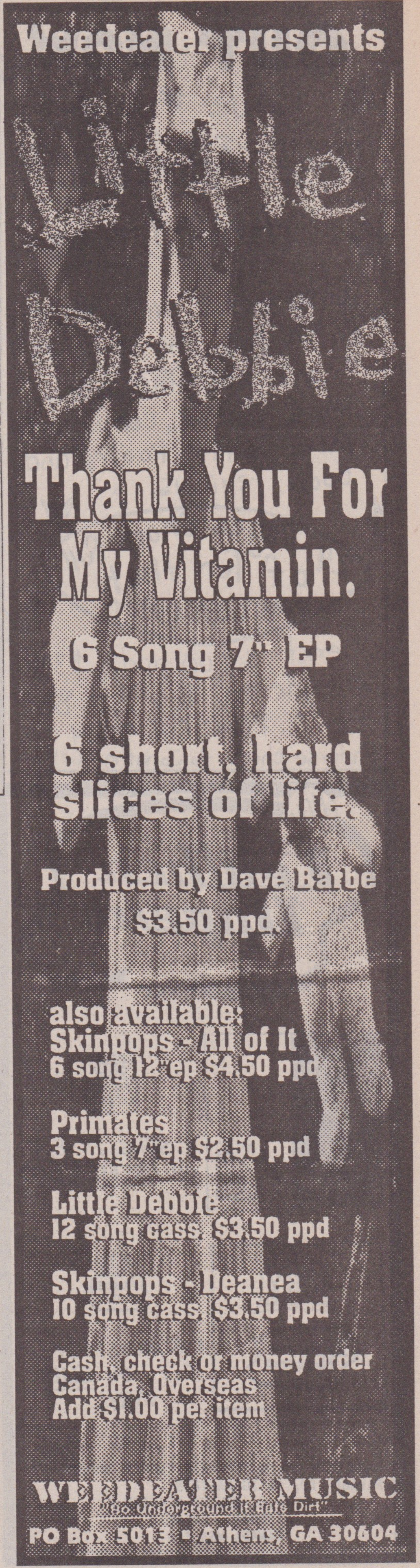

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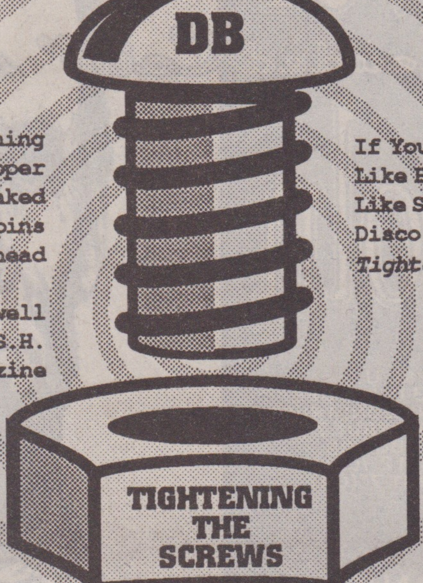

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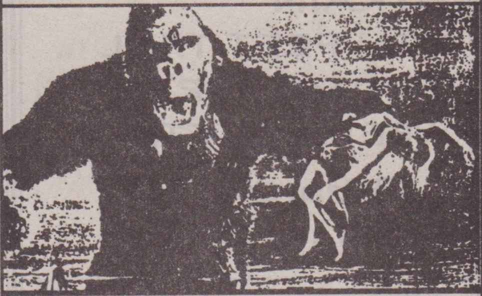

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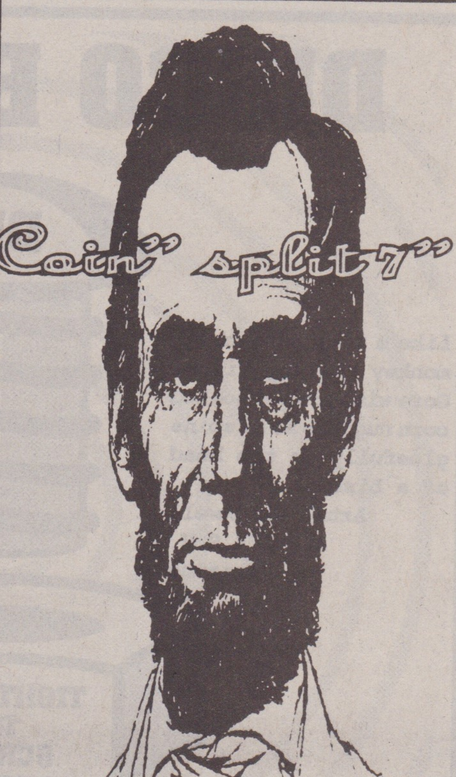

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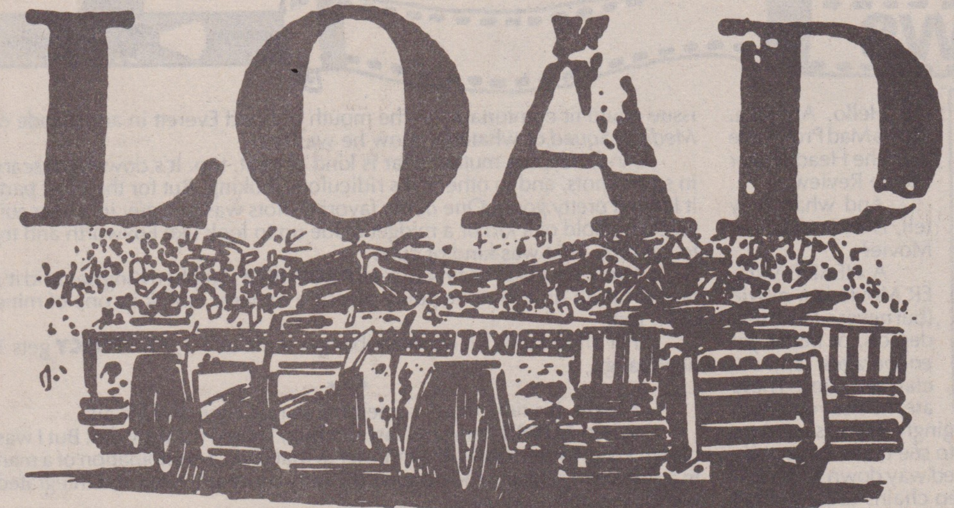

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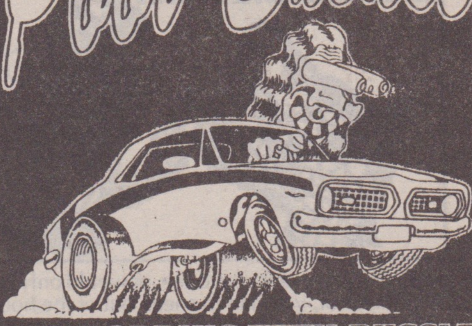

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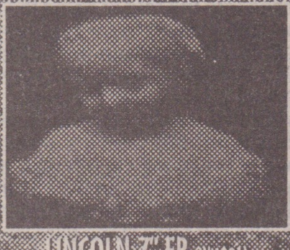

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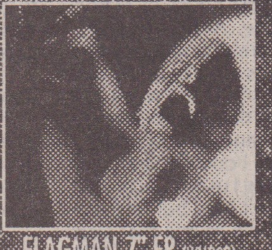

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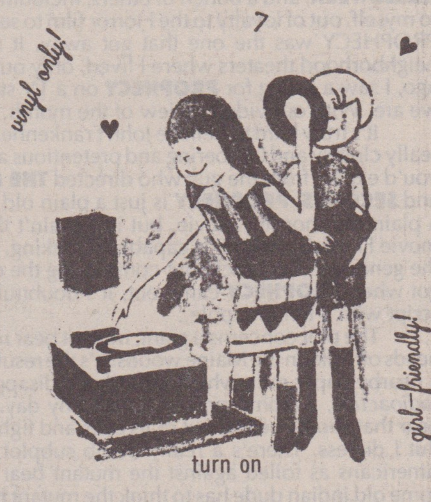

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MOVIE REVIEWS

Hello, America. This is Mad Prof. Mike with the Headbanger Movie Review.

And what, pray tell, is a Headbanger Movie?

A HEADBANGER Movie is a movie (but never a *film*!) that depicts, or better yet *encourages*, anti-social behavior. These are movies your Mom and Dad didn't want you to see, or would only grudgingly let you see. More often than not, you had to sneak out of the house to see them, or secretly watch them on the Late Show with the volume turned way down so no one would hear. These are the movies that major video chains usually don't want to carry, but pretty often, a major studio blockbuster can be a Headbanger film as well. After all, **JURASSIC PARK** depicts a mighty saurian devouring a lawyer, something we'll hopefully be seeing a lot more of in the future. **ALIEN 3** had a cast of grumpy space skinheads, and **BRAM STOKER'S** (really COPPOLA'S) **DRACULA** showed the world that you can be really cool and be a vampire, especially when the Vampire in question is played by none other than the guy who channeled Sid Vicious.

A headbanger movie is a movie that embodies the spirit of punk rock, heavy metal, and above all else, Pro Wrestling! That's right. These are the movies that are ferocious, larger than life in execution and in theme, greater than the whole of their parts. These are the movies that appeal to admirers of not only Joey Ramone and Lemmy Killmeister, but Gorgeous George and Hulk Hogan as well. Headbanger film makers include everyone from Shinya Tsukamoto, the Japanese shock trooper auteur who created the first true punk rock/industrial cyber bash, **TETSUO: THE IRON MAN** to James Cameron, the guy who spends bijillions of dollars to create the celluloid equivalent of slam dancing.

So without further delay: our review for this month, John Frankenheimer's 1979 monster flick, **PROPHECY**, currently available on Paramount Home Video.

Why **PROPHECY**?. It's not a very obscure movie, nor is.it a recent video release. Why bring up this dead horse?

I dusted off **PROPHECY** to gain a sense of completion in my life. Back in the summer of '79, when I was but a young Punkster, there were so many great Horror movies released that the trend made the cover of *Newsweek.* The article covered **ALIEN**, **PHANTASM**, **THE FOG**, **DAWN OF THE DEAD**, **HALLOWEEN**, and a bunch of others, including **PROPHECY**. I made a vow to myself, out of loyalty to the Horror film to see every one of those movies. PROPHECY was the one that got away. It never played in any of the neighborhood theaters where I lived, only out in the 'burbs. A few weeks ago, I saw a listing for **PROPHECY** on a TV station I don't get . . . so here we are. With our video review of the month.

It's truly hard to believe John Frankenheimer directed this movie. It's really clumsy and lumbering and pretentious and has *none* of the suspense you'd expect from the guy who directed **THE MANCHURIAN CANDIDATE** and **SECONDS**. **PROPHECY** is just a plain old monster movie. It's *okay* as a plain old monster movie, but it just ain't the amazingly cool monster movie Frankdenheimer is capable of making. Maybe, someday, he'll give the genre another crack, but considering the critical boots to the head he got when **PROPHECY** came out, it's doubtful he'll touch another horror script with a ten foot pole..

The plot concerns a giant, mutant bear munching and crunching the heads off folks in the Maine woods. It's the result of Mercury poisoning from a nearby paper mill, which is kind of a disappointment. I'd rather have a *radioactive*, A-Bomb powered bear any day. Maybe a Japanese mutant bear that shoots beams out of its eyes and fights Gammera, or something. But I digress. There's a really dumb subplot about the plight of Native Americans as foiled against the mutant bear rampage. And of course... some old indian dude has to think the mutant bear is a reincarnated Indian spirit...blah, blah, blah. None of the Major Indian parts are played by real Native Americans. Armand Assante plays a noble activist in the worst sort of Hollywood-clenched-jaw-far-away-look tradition, thereby undermining whatever point the movie has to make. "White man law no good!"

But I kind of liked **PROPHECY**. It was so dumb, I couldn't help but feel some affection for it. Sort of like a neighborhood dog I used to play with who used to roll over when it was told to sit. You can't help but find that kind of idiocy endearing. And how can you not love a movie that stars Robert Foxworth and Talia Shire as a couple of young, dedicated EPA investigators? Their ominous, scenery chewing discusions of the evils of mercury poisoning are done in the finest tradition of TV medical shows. Like the Native American sub-plot, whatever the movie has to say about mercury contamination gets negated, because the lines that address the issue could fit comfortably in the mouth of Chad Everett in an episode of *Medical Squad,*or whatever show he was on.

And, hey, the mutant bear is kind of neat, too. It's downright scary in some shots, and in others, it's ridiculous looking. But for the most part, it looked pretty good. One of my favorite shots was of a guy in a bear suit grabbing hold of a kid or a midget made up to look like Foxworth and try to eat him. That was kind of cute.

Well, I'm glad I've finally seen **PROPHECY**. Stephen King has said it's one of his all-time favorite guilty pleasure movies. I think its one of mine now, too.

For all its faults,on our Headbanger scale of 1-4, **PROPHECY** gets 3 headbangs.

* * *

Alright, it's time to lay something to rest once and for all.

When **ALIEN 3** came out last summer, I hated it. I truly did. But I was blown away by the incredible monster in that flick, a combination of a man in a suit and a series of rod puppets digitally super-imposed and integrated with live actors. Amazing.

I saw **ALIEN 3** the first day it came out, with a bunch of complete nitwits in the audience, who were rude, gabbing throughout the flick, just being real pains in the ass. One shit-heel a few rows away was sucking on sunflower seeds so loudly, I couldn't hear the fucking dialogue. The place was too packed for me to go over and tell him to stop or he'd be sptting out his teeth instead of the seed shells, and that just made me all the more pissed off and unhappy.

I started to wonder if I hated the movie, or the audience I was stuck in. So a few weeks later, I went to a little mom-and-pop dollar theater to see **ALIEN 3** again, to give the movie another chance, and to see those amazing monster effects.

Second time around, I liked **ALIEN 3** a lot. It had beautiful shots, brilliant use of wide-angle lenses, and by golly, the monster seemed better able to carry the show. Don't get me wrong, it still had a shaky script, and director David Fincher, whose only experience before **ALIEN 3** was music videos, really didn't do much with the actors.

I still hadn't made up my mind completely.

When **ALIEN 3** came out on video, I rented it and I hated it. Everything that worked for it the second time around came across as garbage on the small screen. The beautiful shots, the incredible monster effects, the wide-angle lens work all went swirling down the tubes, and all we're left with is the chaff of Fincher's inexperience. The first ten minutes of the video release are letterboxed (shown in the ratios of a movie screen) to accommodate the opening credits and some computer file readouts. Then, BAM! We're stuck with amputated shots where we can't even see some of the characters we hear on the soundtrack. We can't even see the damn monster most of the time. The rod puppet Alien, which looked ferociously real in 70mm, looks like a rod puppet (by golly!) on TV.

So, after three shots at it, *six hours* of my life making up my mind, I can give a concrete decision about **ALIEN 3** on our Headbanger scale of 1-4: on the big screen, with a well-behaved audience, it gets 3 headbangs. In a theater full of shit heads, it gets 1 headbang. On video, it gets 1 and a half headbangs.

There. Can we go home now?

* * *

I'll never forget one of the most frightening experiences of my life, when, as a college freshman, I met an enclave of maladjusted yahoos, suburban larvae of what Menken called the "Boobwahzee," who were *exactly* like the maladjusted yahoos in all the Judy Blume books I'd read. I mean, Jeez, all of a sudden these unearthly beings I'd just assumed to be fictional were sitting around me in the flesh.... Y'know, the-really-rich-kid-who-takes-a-lot-of- drugs-so-his-distant-father-will-notice-him... the-fat-girl-who-sleeps-around-a-lot-so-she'll-be-accepted...the-sensitive-artistic-girl-who-really-wants-to-be-a-painter-but his-parents-won't-let-her.... There was even a token black guy. I think his name was "Link," or something.

I decided to have no more contact with those people. I didn't want to get sucked into the role of being the-happy-go-lucky-Punk-Rocker-kid-whom-the-cute-girls-go-to-for-support-and-whose-wild-and-free-lifestyle-gets-him-tragically-knifed-in-the-last-chapter.

The whole experience was very disconcerting... sort of like sitting down to share a pizza with the Yeti.

I bring all this up because the movie **POISON IVY** is sort of like a Judy Blume book from Hell...and it's unsettling in the way that my meeting of the enclave of breathing clichés was. It's a happy tale of murder, suicide, the death of the American family, all rather disturbingly photographed and executed (shot for shot!) like an *ABC Afterschool Special* on acid.

The plot concerns Drew Barrymore as Ivy, coming into a family and making like a teenage slut cuckoo bird, trying to make a happy little nest for herself by seducing Tom Skerrit, the family's father. Also, we have Cheryl Ladd as the sickly, dying mother, kept cooped up in an attic sort of like the wife in Jane Eyre. Ladd gives a really good performance as a California beauty whose best days are behind her...but the person who

MOVIE REVIEWS

steals the show hands down is Sarah Gilbert, from the TV show *Rosanne*, as the rather messed up sensitive girl who befriends Ivy and lets her in to her family. She really carries the movie...even through its more hokey moments.

POISON IVY is no great classic, but its just twisted enough to make you fidgety while you watch it, and it gets 3 respectable headbangs out of 4. Check it out. And watch out for those cliche people. They're out there, I swear. I think it has something to do with those shipments of pods I've seen going into high schools and college campuses.

* * *

Once I was at a panel of Horror writers in Boston. I can't remember which Horror writer it was—I think it was William F. Nolan—who said that one of the most terrifying experiences of his childhood was seeing **PINOCCHIO** on the big screen.

I have to agree. **PINOCCHIO** is a great headbanger film, full of malice and evil and terrifying images, making it a *perfect* film for children. This movie confirms my belief that Disney hated children, and I can't wait until they thaw the old fart out from his tomb under Tomorrowland and get him making sicko movies like this one. If the Imagineers can't do that, maybe they can at least revive his HEAD, so we can get back to the nitty-gritty basics?

You know the basic story...a wooden puppet comes alive and wants to be a real boy, has adventures along the way. But what makes **PINOCCHIO** so sick is how grown-ups are presented... except for Gepetto, they're all evil monsters, with big, grinning, looming faces that take up the whole screen, ready and eager to exploit children at the drop of a hat... be it to sell them, enslave them, or take them to the punk rock party palace of Pleasure Island so they can be turned into jackasses. And the scenes with Monstro the Whale kick butt on anything Spielberg did with **JAWS**.

So, by all means, see **PINOCCHIO** with your children. But if your kids can't sleep at night, don't blame me.

PINOCCHIO gets four big headbangs.

BOOK REVIEWS

Reviews by: Harald Hartmann (HH), Trent Reinsmith (TR)

Greil Marcus. ***Ranters and Crowd Pleasers, Punk in Pop Music,*** **1977-92 (Doubleday, 1540 Broadway, NY, NY 10036)S22, 438 pages.**

Rock criticism is a tricky thing to get right. Often times the only thing a critic does is prove how big his ego is and how small his knowledge of the subject is. Only two people have pumped out consistently well-written criticism and study of music, Nick Tosches and Lester Bangs. Greil Marcus is one of the few that lie on the edge, sometimes worth reading, sometimes just worth skimming over. Never worth ignoring, like say...Dave Marsh.

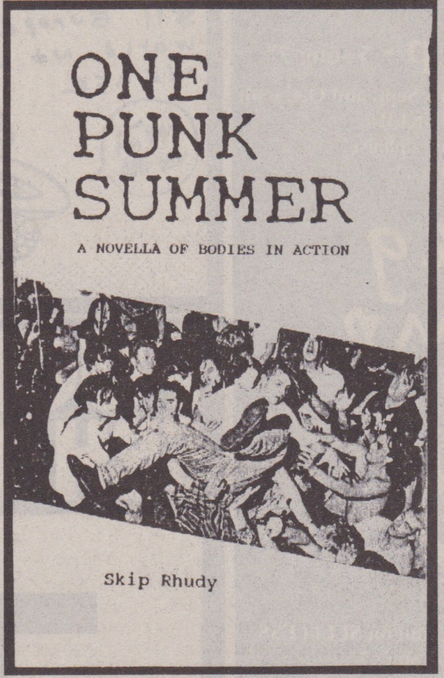
This book is by no means a complete history of punk, but an overview of what moved Marcus at any given time. As he says in his prologue, "I made no attempt to write about everything...I tried, in the moment to write about what moved me, scared me, disguisted me, made me and so many other people feel so priviliged to be present when, in some nightclub now long gone, rumor turned into fact." The essays in the book are culled from the pages of *Rolling Stone, New West, Village Voice, California, Threepenny Review, Artforum, Interview, LA Weekly, and RA W.*

Some folks may say that Marcus has missed a lot in this book, and they would be right if he had not justified in his focus in the prologue. He seems fixated on a few groups and repeatedly invokes their names, records, and performances in his essays; those bands and people are THE SEX PISTOLS, GANG OF FOUR, ELVIS COSTELLO, THE CLASH, NEW ORDER, X-RAY SPEX and THE MEKONS among others. His wild praise for the above bands and also BRUCE SPRINGSTEEN's album, *Nebraska* made me break out my copies of these records and search for new meanings and enjoyment I may have missed in the past. Any book or writing that can move you to act is good writing and Greil Marcus did just that for me.

Another thing that may be noted is that Marcus returns to the above mentioned bands from start to finish of this book, reinforcing my oft stated opinion that there is no good music being made these days.

Some other essays of note are focused on SONIC YOUTH, PUSSY GALORE, STAN RIDGEWAY, Rock Death in the 70's, BIKINI KILL and LORA LOGIC.

As I stated before, this is by no means a complete book, it was never intended to be. I can recommend this book for those of you that have a genuine interest in music and can approach other people's opinion's with an open mind. And don't expect to find an essay about the BUTTHOLE SURFERS, even though a photo of Teresa Taylor graces the cover, oh well . (TR)



Skip Rhudy, ***One Punk Summer*** **(Thrust, PO Box 1602, Austin, TX 78767) $3.00ppd, 51pgs**

This novella as the author refers to it is about "bodies in action". Although to me it would be more about rebellious kids taking their friends more seriously than their parents. It's about kids in any town, USA deciding that beer, pot and loud punk music are more fun than listening to their stupid morally correct families giving lectures about responsibility, and appearance. The lead character is Tony Lee who tells his Dad to fuck-off, gets a shitty job, moves into an abandoned house, and takes on a girlfriend almost like himself. If you're punk chances are this story will read like the reader's own experience of growing up. It is a well written booklet, and fun to read. (HH)

Chris Boarts, ***Free The Land!, Notes from The Rubble*** **(PO Box 2067, Peter Stuy. Stn., NY, NY 10009) $4.00ppd, 48pgs.**

This small booklet is primarily interested in photography. The images come mostly from the Fetus Squat in Brooklyn during 1991. These stark black and white photos concentrate on the punks who inhabited the decayed ruins of the most neglected neighborhoods along the New York waterfront. These kids were hardcore, and the environment tough. The pictures clearly show these facts. With each photo also comes a brief description of what was happening, not in a narrative tone, instead with words that draw another picture. In all this booklet adds up to being a documentary and definition of punk. And as stark as the photos are the booklet's reproduction of them lack the quality to make it worth obtaining, unless one is directly interested in this genre and needs inspiration. Finally, it's to bad the police are so hard pressed in America to quickly break up squats, those like these could easily have matured into descent alternative communal housing for people seeking something different for their lives. Something could have grown that would still exist today. (HH)

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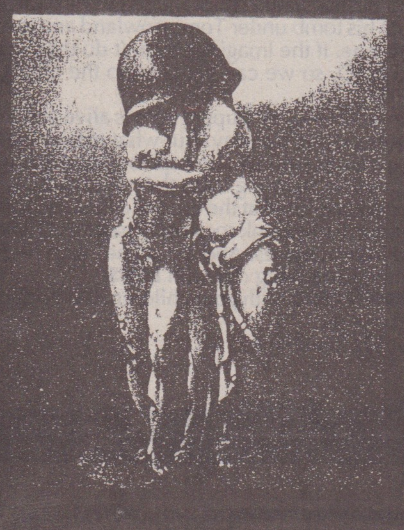

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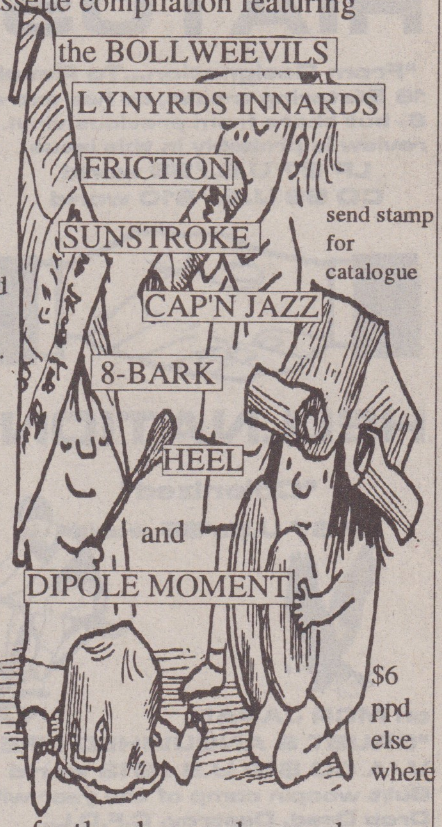

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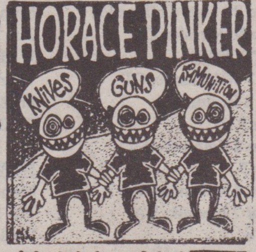

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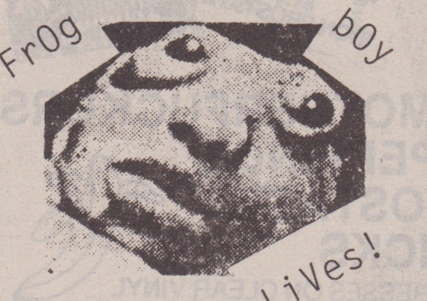

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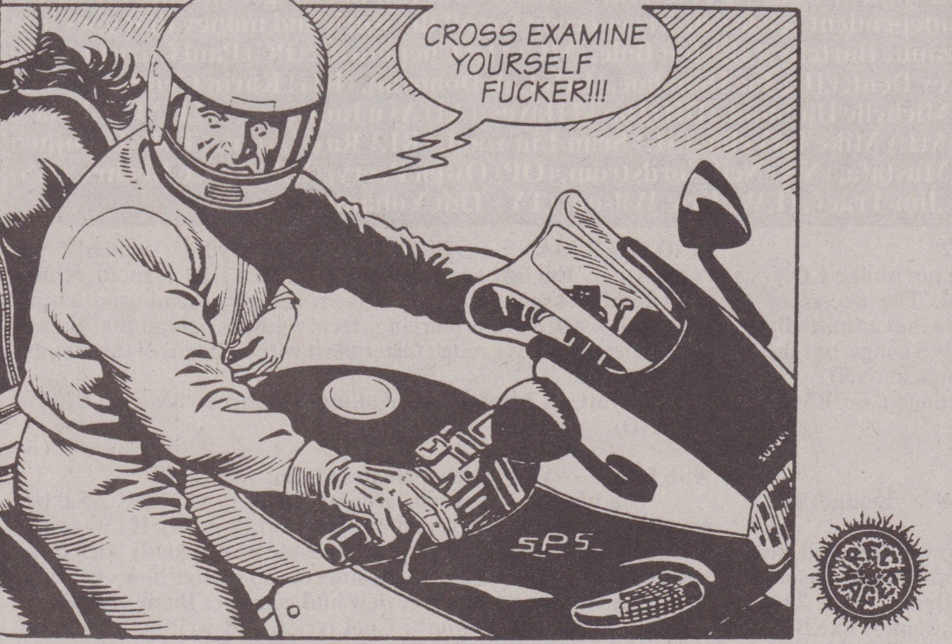

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*NOTHING PAINTED BLUE/LOIS split 7" (Simple Machines)
*PASTE Learning From Las Vegas 7" (Baby Huey/Shrimper)
*PAVEMENT Jimmy Smokes Crack 7" (boot)...6.00 Live 6/92, very good recording, cool and different versions of "Box Elder," "Perfume V," "Trigger Cut," and "No Life Singed Her." Colored vinyl, and yes, quite limited supply.
*PUFF TUBE "Boys of Summer" +1 7" (Spazz Action)
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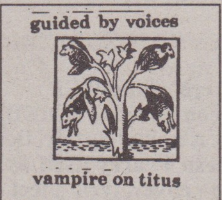
*SCAT 31: GUIDED BY VOICES *Vampire on Titus* LP/CD...7.50/11.00 It's finally out. Probably GBV's 'wierdest' record, but after a couple spins the oddness wears off and you're left with 18 perfect pop songs. The CD also includes their previous LP *Propeller* which is a whopper in its own right. If you haven't gotten up the courage to check 'em out yet and need a description, imagine mid-period Beatles-size hooks, New Zealand style production values, general freaked-outness in league with the Godz or Syd Barrett...basically an amazing rock record.



*SCAT 28: GUIDED BY VOICES *The Grand Hour* 7"...3.50 Ran out of these for a little while, but just pressed up another 200. If you don't have it, you need it. 6 songs and about as epic as a 7" record can get.

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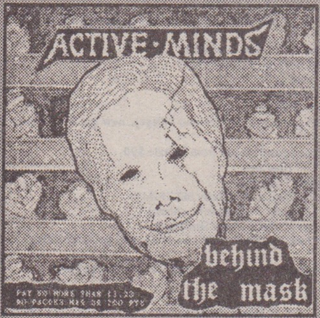
RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (JB) Jeff Bale, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (CD) Chris Dodge, (HD) Harvey Dent, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike LaVella, (SL) Sean Linwood, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (JT) Jim Tracy, (EW) Eric Wilson, (TY) Tim Yohannan

ACID RAIN DANCE - "Melting Resistance" 12"
This record rules! Very metallic hardcore not unlike CONCRETE SOX but more urgent and powerful. The necessary growly vocals, heavy riffs, and crunching guitars that admittedly go over the edge a few times. Too bad there's only 5 songs, but the layout and artwork earn this an extra Scooby Snack. (NN)
(Skuld Releases, Schelmengraben 59, 7016 Gerlingen, GERMANY)



ACTIVE MINDS - "Behind The Mask" EP
I don't know if this will be taken as a favorable comparison, but musically, "Death From The Neck Up", Side 1, sounds like BIG BLACK-garage-ish, and distorted in just the right way, but rawer and punker. It's not a bad combination, believe me. Side 2 reminds me of CHAOS UK. Lyrics are refreshing, as they are above average; with a written explanation of each song on the inside of a hella cool poster. Includes anti-CD rant that provides even more to read (hear, hear!!) (SB)
(Looney Tunes, Top Flat, 23 The Esplanade, Scarbourough, N. Yorks Y011 2AQ, ENGLAND)

RIKK AGNEW - "Turtle" CD
Dead last in the race for hardcore comebacks. Worth it as an endurance test to see if you can make it through this ex-D.I./ADOLESCENTS axeman delving into ragtime and other new musical "horizons". I bowed out before the Tom Araya guest vocals and KINKS covers (KS)
(Triple X)

AMBUSH - "Ocean of Irrelevance" EP
Once heard them compared to AMEBIX, although I see the similarities, I don't think it's entirely fair. Decent enough for being in the slow vein, but doesn't carry itself as well as someone like AMEBIX. Nice package - cover, lyric sheet etc. (TM)
(Antitrott Records, Admiralstr 37, 1 Berlin 36m GERMANY)

ANNEX - "Cleansing/Prayer"
Yeah I know I'm a meanie but this slab sucked harder than any I've listened to this month. Side B can't make up its mind on whether it wants to be a SONIC YOUTH noise piece, wymins musyk, jazz or ska and settles for all the worst of each genre while "Cleansing leans in a more rock direction it doesn't really take the FUGAZI-ish style abstract lyrics very far. Well, if nothing else, the band can say they were compared to FUGAZI and SONIC YOUTH, see I'm not that mean. (JD)
(Ann Hairston, PO Box 73282, Washington, DC 20056)

ANOTHER MAN'S POISON - "I Spit On My Fist/Wallop!"
A new English band in the COCKSPARRER mold, which ain't nothin' to sneeze at. "I Spit" is a rousing, anthemic mid-tempo Britpunk track with a piercing, trebly guitar bridge that'll curl your hair; the flip is a much faster blast with a chorus of thousands. Great record. (JB)
(Steve Byatt, 14 Mint Road, Wallington, Surrey SM6 OTY, ENGLAND)

ASKANCE - "You'll Never Be the Mannequin" EP
The booklet forewarns a comparison to DOWNCAST because of the layout, lyrics, and music. (ie white guilt). If I were one of those people who like to dis other people who actually stick their neck out and attempt something sincere (no matter how overdone it is) then I'd write a jaded review and compare them to DOWNCAST. I'm not and I won't. Cool lyrics, rad writing bits, great music, and great layouts. They aren't that far musically from DOWNCAST but a bit more melodic. That makes them a bit more interesting too. Don't be apologetic about your release it's really good! (OP)
(Catheter Assembly, PO Box 4785, Richmond, VA 23220)

ATTITUDE ADJUSTMENT - "American Paranoia and more" CD
Bay Area thrashers return with a CD re-issue of their Pusmort LP with a couple demo tapes throw in for good measure. For the most part the bonus tracks are merely different versions of songs that are on the LP. While they were a good band and everything, I'm not sure this amount of posthumous attention is deserved.. but a decent release nevertheless. (TM)
(Bitzcore, Postfach 301407, D-20324 Hamburg, GERMANY)

BAD INFLUENCE - "New Age Witchhunt" CD
I've been into a lot of the stuff Skuld has put out in the last year or so, and that holds true here. This cool CD reminds me a lot of both ZYGOTE and BLISTER, That same sort of droning sound, but which is far from dull. Intelligent lyrics, and decent looking packaging. I think this is one of the better things that I've heard this month.(LD)
(Skuld Releases, Schelmengraben 59, 7016 Gerlingen, GERMANY)

BAD INFLUENCE/SHARON TATE'S CHILDREN - split EP
BAD INFLUENCE is a kind of dark rock mosh infusion with a bit of ROLLINS BAND thrown in. STC: organ going full-on, spoken vocals kick into a driving song filled with depth and appeal. I really dug this. (SL)
(42 Records, Steinstr 7, 7000 Stuttgart 1, GERMANY)

BASTARD SQUAD - "Show's Over" LP
A fine record of Australian hardcore. This is the follow up to the 1989 LP "Hardcore Revolution" and it's got all my favorite things: it's fast, it has loads of hooks, and sing-a-long choruses galore. I like this. (LD)
(Bastard Squad, PO Box 651, Mordialloc 395, AUSTRALIA)

RECORD REVIEWS

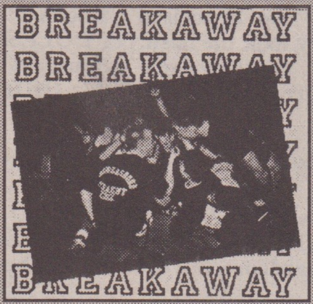
BEEKEEPER - "Human Torch" EP
Not as heavily FUGAZI-oriented as I would expect after seeing them live. Here, the sound takes on a LA-based DISTORTED PONY/OILER type grindy, percussivy, noisiness with instances of Chapel Hill-derived poppisms. Okay, so the guitar octaves and declarative vocals are still there, but the playing and production mixes all the desperate elements into a tasty whole. (HD)
(Magna Tine, PO Box 2576, El Segundo, CA 90246)

BIG BOYS - "The Skinny Elvis" CD
This is the first part of two in a CD combination that is an absolute necessity to own. (And I've never said that about a CD) This contains the tracks from their "Frat Cars" EP, their tracks from "Live At Raul's" and the impossible to find and absolutely wonderful "Where's My Towel" LP. These guys were one of the best bands to ever exist. This earlier material tends to be more on a pop side and hasn't evolved into their wonderful blend of hardcore funk on the later stuff. Also this CD will cost you about $10.00 vs the upwards of $200 for originals of the vinyl. (LD)
(Touch and Go, PO Box 25520, Chicago, IL 60625)

BLACK TRACK JACK - "No Reward" LP
East Coast straight edge anthemic punk rock that's refreshing in its lack of pretension as it is in the amount of upbeat, but honest, energy it pumps out. Some stock straight themes (anti-trendiness, just say no etc.) but presented in a fresh and intelligent way. Great production and playmanship as well. Check out lyrics for "This is the Way" "She found compassion..../in a Peta magazine..../the world is so cruel now she boycotts zoos/And she feels brand new with her little ankh tattoo." All ankh tattooed people now can make fun of baseball caps and sneakers. (JD)
(Roadrunner Records, PO Box 70-1340, Flushing, NY 11370)

BLOODLOSS - "Broke/Hair of the Future"
This is a great fucking band! Side one features a relentlessly twisted countrified psycho-punk epic with lots of time changes, saxophone and other wonderment. The second song has more of a straightforward rock sound in the style of the STOOGES or MC5, and both just generally rule. I don't want to know the story behind the cover photo. (EW)
(Belltown)

BOSS HOG - "Girl +" CD
Although anything with Jon Spencer in it is probably all right by me, this disappoints in the same way a Snickers just isn't a meal. Only one of the five songs has the reckless blues trash that I've come to expect - it's so far reserved it's like being uptown instead of where the action is. Great bust on the BEASTIES though.. (TM)
(Amphetamine Reptile, 2645 1st Ave So, Minneapolis, MN 55408)



BREAKAWAY - EP
This record was recorded in 1990, and it was supposed to be out by 1991, I guess the labels decided to finally put it out after all this time. 4 excellent energetic tight straight edge songs with crunching moody vocals that makes you pump up the volume to the top. A great improvement from their previous 7". BREAKAWAY is no longer together, but Joey and Jeff are now in SECOND COMING, so be aware of the promising Bay Area explosive hardcore. (FA)
(Teamwork, PO Box 4473, Wayne, NJ 07474)

BUCK 09 - EP
Fun, tight ska-punk that sounds like a good cross between the UPTONES and VOODOO GLOW SKULLS. Good musicianship and fun lyrics. There aren't enough bands like this around these days. A real treat. (PC)
(Silver Girl Records, 3027.5 Adams Ave., San Diego, CA 92116)

BUGMAN/CLAY - split EP
BUGMAN is simple, fun, 3-chord punk with angry vocals. Sounds kinda East Bay-ish. CLAY is a similar sound, with clean, distorted guitar, mid-tempo pace and hard to hear whiny vocals. (AI)
(Anyway Records, 1992 B N. High St., Columbus, OH 43201)

THE BURNING SENSATIONS - "Cuzima" EP
A really good, musically varied debut recording from this Fresno band. Mostly heavy, punk stuff with some funky bongos. Lyrical topics covered basically boiled down to how fucked up everything is. Cool release. Hope to hear more soon. (MM)
($4.00 ppd: Burning Sensations, PO Box 3808, Pinedale, CA 93650-3808)

BY ALL MEANS - EP
Okay so this is all in Italian, so I can't figure out what they're talking about. From the cover and the enclosed leaflet, I assume that they're straight edge, and into animal rights. Quite adequate powercore, with lot's of different speeds, and sounds. Pretty decent. (LD)
(Inaudito, A.V. Parmentier 22, 75011 Paris, FRANCE)

CARPE DIEM - "Carpe Diem" LP
Really good catchy punk-metal-hardcore from Barcelona. You can compare them to some others Spanish bands such as LA POLLA RECORDS or BARRICADA. Lyrics in Spanish, I do speak Spanish, but I can't understand what they are trying to say. I don't know, but their lyrics sound like fantasy dreams to me. (FA)
(Tralla, Ap.Co.:39-119, 08080 Barcelona, SPAIN)

CATERPILLAR - "Velvet Ears/Ronald And Romilar Jag"
Wow! This isn't bad at all! It has the same overblown melodic emotional outpouring that makes some DC bands so keen. Everything on this seems totally maxed out on ten and in your face, but in a great way. (WG)
(Compulsiv)

THE CHAMPIONS - "Once and Future King" EP
Some metallic riffs thrown in with some melodic parts, all at mid tempo speeds make for a really good hardcore release, and this is that. This band toured with EARTH CRISIS and, sorry to dispel the rumors, are militantly pro.....choice. Now if EARTH CRISIS were so militantly pro life would they tour together? Would SPITBOY tour with the DWARVES? Anyway the song "Hangers" is a pro choice song and is a fuckin great song musically. The lyrics are kinda unpolished, but at least their hearts are in the right place. (OP)
(Moo Cow Records, 38 Larch Circle, Belmont, MA 02178)

THE CHARMS - "Fertility/Bessie Brings The Ribbon Home"
Alternative rock with various influences, and artwork by Raymond Pettibon. I couldn't tell which song was supposed to be the A-side, which obviously isn't a good sign, but it's OK. (MC)
(Brujo Records)

CHERUBS - "Dreamin'/Mr. Goy (live)"
It takes some kind of mysterious third element in order to sing "dreamin' is great" and not sound like some whacked hippy (well, I guess DEBBIE HARRY did it), and while some might attribute this unidentifiable element to the singer's KEITH RICHARDS gravel-ly 'I smoke three packs a day but I'm a singer anyway, OK' attitude, I'm not gonna commit myself. "Mr. Goy" sounds nothing like the studio side — where RICHARDS-style vocals are trashed for an all out scream-fest/CRUST-intro. Punk! (MJ)
(Unclean Records, PO Box 49737, Austin, TX 78765)

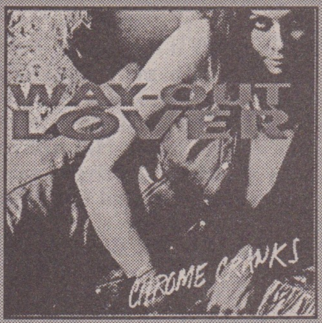
CHICKENHEAD - "Everything Must Go!" EP
Mandatory at $1.00 postpaid!!! Miami's "Smash and Grab" scam kings knock out six hits from their demos: "Shortfuse," "Chickenhead Won the War Today," "Born to Lose," etc.. Spirited pre-hardcore L.A. FLAG/GERMS-style and sound, with outrageous lyrics. Fans of BLATZ take note... (KS)
($1.00 ppd: Four-and-a-Half Finger Records, 4787 SW 154 Ave, Miami, FL 33185)

CHLOE - "Shaman /Leech"
PERSONALITY CRISIS '93???? Mid-tempo punk and rock and punk rock that fringes out on the rock side but pulls back in from the solos and metal riffs with catchy choruses and swaggering garbley vocals. Limited to 750. (KS)
(Cinder Block Records, PO Box 1234, Allston, MA 02134)

CHOKE 66 - "Number 11/Turning Point"
The chorus of "#11" sounds like the singer is being electrocuted as he screams "the pain!" repetitively against the emo-core backing music. Pretty funny the first time, but... As for the other song, I dig the up-tempo music but they bust into a cheesy spoken-word arsty bit that makes it sound really comical. I dunno, man. If you're *really* emo then go for it. (PC)
(Youth Rendition, PO Box 34372, Detroit, MI 48234)

CHOKEHOLD - "Prison Of Hope" LP
We got a promo copy of this record about 2 months, and every time I went to the MRR house I'd listen to it. The first time I loved it, and now after about 50 times I like it twice as much. The time has come for CHOKEFUCKINGHOLD, my view of hardcore has been changed for good. 1993's hardcore has arrived, and CHOKEHOLD is the best proof of it. This isn't powerful music, this is power itself turned into vinyl, 9 intense angry songs that make me dream about seeing CHOKEHOLD live. Incredibly well written political lyrics about female exploitation, racism, AIDS, and hunters. "To Kill A Coward" (anti-hunting song), I may not agree with it but I see their point. Definitely one of the best of '93. (FA)
(Conquer The World, PO Box 40282, Redford, MI, 48240)

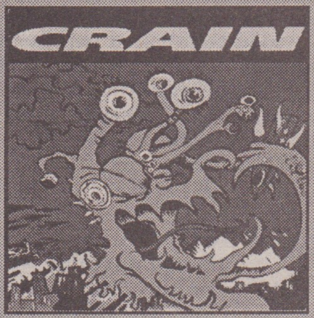
CHRIS HANLEY AND NO CLASS - CD
Mutant garbled MINISTRY meets MOTORHEAD in a basement, topped with deathy-Satan vocals. A solo project and/or a full band, this isn't clear from the packaging, but this does produce interesting results. (KS)
(Locomotive Records, 5350 N. Lincoln #103, Chicago, IL 60625)



CHROME CRANKS - "Way Out Lover" EP
A slow ache that builds to a throbbing pain. LAUGHING HYENAS blended with MELVINS with a dash of the STOOGES for flavor. (MH)
(Sympathy)

CONTROL FREAK - "Emmas' Thread/Sucker"
Bad grunge metal. Was ready to slag it hard but side A. saved them. Enough punk out and slight variation on that side prevented me from suggesting an iron to straighten out the grooves on this otherwise fine frisbee. (JD)
(Cavity Search Records, PO Box 42246, Portland, OR 97242)

COSMIC PSYCHOS - "Palomino Pizza" LP
A decent new record by Australia's finest. "Shut Up" has the slow creaking twisted guitar intro - accelerating into utter mayhem - burning and churning - they want your skull. The instrumental track works well. The folk-rock acoustic number at the end doesn't. Refer back to "Custom Credit" (from "Down on the Farm"). This album pales in comparison. The punk rock world is looking forward to the next outing. (BR)
(AmRep, 2643 First Ave. S., Mpls., MN 55408)



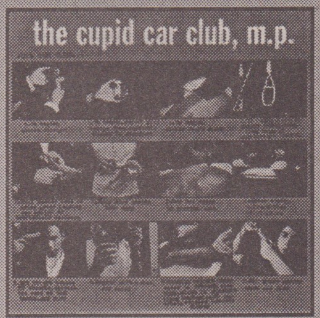
CRAIN - EP
A great three song 7" which combines the best parts of HAMMERHEAD and some of TAR's great guitar and bass blur. However the CRAIN stuff maintains a much rawer, and a quite unique sound. Great. (LD)
(Compulsiv, PO Box 15188, Philadelphia, PA 19130)

CRIME - "Terminal Boredom" LP
Slick glossy covered bootleg of a live show circa 1977 at the Fab Mab. Sound quality of a dubious quality but pretty consistently raw performance of 9 tunes including the 4 songs from the first two singles and unreleased stuff (with "Dillinger's Brain" and the singles songs in common with the "San Francisco's Doomed" release). These guys sounded like they took the basic NY DOLLS model and injected it with lotsa W. coast derived viciousness/nihilism to create a brand new creature. Historical shit this. (HD)
(Out of Darkness Records)

CRIMSON DYNAMO - "La Chienne/El Rio"
Pub rock stuff (sung in FRENCH). Manic a la NICK CAVE or the early POGUES. By no means hardcore, but decent none the less. (RL)
(3 Rue Saint Maurice, 6700 Strasbourg, FRANCE)

RECORD REVIEWS

LOS CRUDOS/HUASIPUNGO - split EP
I just saw both of these bands a couple of times recently and I can say beyond a shadow of a doubt LOS CRUDOS are my new found heroes. Killer HC in the early to mid 80's style sung in Spanish. Their songs have such a genuine feel to them that it reminds me that this is what punk is all about to me. The HUASIPUNGO folks tracks are their best to date, and have an equally sincere message and attitude, and I now know what "grandes pechos (falsos)" means. Fucking amazing! (LD)
(Lengua Armada Discos, 2340 W. 24th St. Chicago, IL 60608)



CUPID CAR CLUB - EP
Being a dude who could never stand the fuckin' NATION O' ULYSSES, I was surprised that this band (containing 3 of the 4 N.O.U. members) is, in fact, totally awesome. All the trashiness of *that* band with more down-to-earth punk rock song structures and the super-groovy Kim Thompson on backup vocals. One to play very loud and pogo in the bedroom when yer mum's gone out. (How's *that* for an obscure lyrical reference?) (PC)
(Kill Rock Stars, 120 State Ave. NE #418, Olympia, WA 98501

D-STARVE - "Destroy a Person's Dreams" EP
More of the frantic Japanese hardcore we've come to expect - Five song debut from a band who call themselves "almost defunct". Make of that what you will. Limited to 500 copies for no more than 800 yen, I'm sure it's already impossible to find. (TM)
(Y. Matsuda, 4A 29-6 Chikusa 3, Chikusa Nagoya 464, JAPAN)

DAMITOL - "My Pal Chew Toy" EP
This starts out like WIDER and then goes into more typical s.e. type hardcore (though they have a song that's a critique of s.e. in a really intelligent way) and then more melodic stuff. I like this alot because the vocals are that screamed/sung really passionate kind. The lyrics and the samples make this better too. Newer insights on fairly standard topics keep your attention. (OP)
(Discontent Records, 2401 W. Layton, Milwaukee, WI 53221)

DEFORMED CONSCIENCE/SCOURGE - split EP
DEFORMED CONSCIENCE follow up their 7" EP with more powerful and raging hardcore, heavy on the bass end riffing a la CRUDE SS (I swear "End the Pain" has the same intro/riff as CRUDE SS' "Destroy Capitalism") with NEGATIVE APPROACH-style vocals. The SCOURGE side is perhaps a bit premature-basic punk but so snotty you can almost hear it drip on the tape!!! (KS)
($3.00 ppd: Spooned Records, PO Box 10221, Scottsdale, AZ 85271)

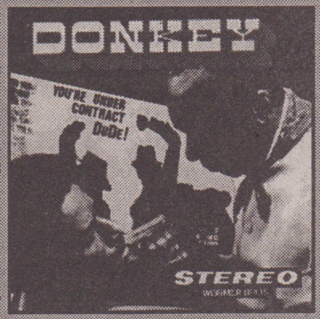
DERELICT HOTEL - EP
Great, white hot, searing guitar playing which grabs your attention right from the start with just the right mix of melody, feedback and noise. No lyric sheet so you can't really tell what they're singing about. This was recorded in someone's basement which might explain why the drums sound so thin. Otherwise, a great release. Better than anything Am-Rep's put out recently. (MM)
(D.Wilson, 1720 N.5th St., Philadelphia, PA, 19122)

THE DEVIL DOGS - "Saturday Night Fever" LP
Okay neophytes. The DEVIL DOGS plan on fuckin' with your little mind. This is the real shit, straight outta the NY/NJ wasteland. It's all live, all sweaty and powerful raw, these cats might be the most underrated band of the last ten years. After five LPs and six 7"s, all the squares who haven't got the joke should just go home. Every track on this album is great - it's just one "Big Fuckin' Party" from start to finish. Get it!! (BR)
(Crypt Records, Hopfenstr 32, 2000 Hamburg 36, GERMANY)

THE DIE MOTORS - "Chains/Two Headed Dog"
I met Kai from this band. He was a very nice guy who agreed to send me some German hardcore and hiphop, or at least catalogs, not available stateside. Being the honest guy that I am I prayed to the Holy Vinyl Goddess that this would be good so as not to piss off potential contacts. "Chains", which is rap influenced hardcore, gets murdered by the keyboard (maybe it's a German thing I wouldn't understand) but the Roky Erickson cover on side B was really good. Ballsy psychedelia just like what the 13th FLOOR ELEVATORS were famous for. Nice gatefold. (JD)
(Mermaid Records)

DIRT CLOD FIGHT - "Hunting Lesson" LP
Better than a lot of stuff Flipside's been putting out, they start their aural attack with a beautiful mixture of distortion and melody. Still when I hear this stuff I have to wonder whether the band is bored or brilliant. Often a quick look at the lyric sheet tells me which. They didn't do it for me nor did the singer's vocals. Come on, the world isn't as exhausted as everyone thinks it is. Still, this band bears more listening. Pretty cover art. (JD)
(Flipside Records, PO Box 60790, Pasadena, CA 91116)

DIRT MERCHANTS - "Mindfuck/Beware of Dog" EP
Two pretty decent songs coming from the "we're as arty as we're heavy" school. Side one is like taking one segment of a DRIVE LIKE JEHU and condensing it to one song. Side 2 is like a more upbeat rockin' version of "100%". Not ground breaking, but pretty fuckin' great for a live recording. (LH)
(U-Hold, 1 Craigie St., Ste. 8, Cambridge, MA 02138)



DONKEY "You're Under Contract Dude !" 2xEP
Easily one of my favorite records this year. If you like THE EX or THE DOG FACED HERMANS, then this should be in your record collection. Musically adventurous without losing an ounce of intensity. Lots of raw power without being repetitive. (JT)
(Wormer Brothers. Villa Zuid Zaandammerstraat 84, 1531 DS Wormer, NETHERLANDS)

DONORA/BLOWUP KIT - split EP
I've heard the rumors about DONORA and they are true. They fuckin rule. Really thick, tight, and heavy. They sound like a more melodic LINCOLN. Not too melodic though, it's right on the edge of melodic and...um...not melodic. It's an instrumental song. BLOWUP KIT sound more like MIND OVER MATTER. They are melodic and dissonant and really tight which makes it work, unlike some bands who go too nuts and sound like shit. The production on both songs is awesome, making this simply brilliant. (OP)
(City of Champions Records, 811 W College Ave, State College, PA 16801)

RECORD REVIEWS

DOOM - "The Greatest Invention" CD

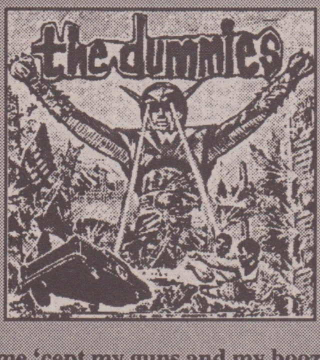
The last time this label and band collaborated the result was an impressive and stylish gatefold LP. This time we get a very impersonal CD bereft of lyrics, pictures, or anything. A real shame considering this is probably their best release yet. The heavy DISCHARGE influence has worn off a bit allowing for a lot more creativity including exploration into other styles of hardcore. There's a definite attempt to be noisier and the production is nice and raw. Don't give up on them yet. (NN)

(Vinyl Japan, Seiwa Bldg 2F 4-9, 7 Chome, Nishi-Shinjuku, Shinjuku-Ku, Tokyo, JAPAN)

DREAMS MADE FLESH - "Degenerate Renegade" EP

Catchy, melodic, mid-tempo rock with punk influences and guitar hooks galore. Both male and female vocalists can really sing. Excellent release.(MM)

(Interplanet Records, 5 Dale Ct, Stoneham, MA 02180)



THE DUMMIES - "Rock and Roll 2000" 45

Wow! These cretins from Pennsylvania excrete hard-nosed punk-rock that'll shoot your genitals off. It's fast, unrelenting, guitar powered, mudcaked and approved by GG ALLIN. You hotrod poseurs from the northwest take heed - these incorrigible youths will run your ass off the road. In "I'm Going to Hell" the DUMMIES sing "There's nothing in this world that's important to me 'cept my guns and my booze + lotsa naked ladies." Now these guys have their heads screwed on straight! See you in hell. (BR)

(Bag of Hammers, PO Box 928, Seattle,WA 98111)

EISENVATER - CD

GORE-type instrumental bits combined with speedy grindcore and a tip of the hat to the SWANS and GODFLESH. While it's easy to make comparisons, they're definitely not a copycat band. The intermingling of styles keeps it fresh and original with a lot of powerful heaviness and a dash of brutal speed. For people who like to be attacked from all sides. (NN)

(We Bite, PO Box 10172, Chicago, IL 60610-0172)

ERASE TODAY - "The Economic Prison" LP

In MRR's review of their 12" Erase Today was compared to HUSKER DU, THE RAMONES, SLF and NAKED RAYGUN. Add BIG COUNTRY and early WIRE to that and I think you've got it. Quality proven political punk with lyrics armed at inspiring class consciousness in a country where it's always close to the surface anyway. Some good stuff from the the north of England. (JD)

(Erase Today, 64 Sedbergh Ave, Blackpool, Lancashire FY4 4DQ, UK)

ERWIN + THE 2 DAYS - "Some People" EP

Warning: This record contains dangerous jazz weirdness coupled with raw gitarre + encrusted singing! A woman sings one part, a saxophone damages your cerebellum. Some moments are like TOM WAITS, i.e. melodic. (BR)

(Christian Böld, Lützowstr 5, 8-100 Augsburg, GERMANY)

FACE VALUE - "Kick It Over" LP

This is one of those bands with really bitter lyrics, quasi - "Tony The Tiger" vocals and they do a BLACK SABBATH cover to boot.Truthfully I didn't like this very much and thought in parts that it kind of dragged it's feet; it's powerful, but not in way that motivate, or excites. For fans of macho-metal moshy stuff you might like it better than I did. (LD)

(PO Box 1426, Medina, OH 44250)

FALSE SACRAMENT - "Paradigm" -EP

Last recording from the original 'California' line-up of FALSE SACRAMENT. with the band continuing with the original "original" members from Virginia-confused? O.K.! A total headswirl of bizarrostop-and-startrock-blast-bridge-noise-intricate-fest topped with Wendy's haunting vocals. (KS)

(Very Small records, PO Box 2174, Berkeley, CA 94702)

Ff - "I'm Happy/These Things Happen"

A great power pop punky thing-ee here. Reminds me of THE FIENDZ and THE DOUGHBOYS. Catchy tunes, nice harmonies. Simply Sweet. (RL)

(Grind Records, PO Box 235, Garfield, NJ 07026)

FIGHTERS - "Give 'Em the Business" EP

Up beat, entertaining "easy punk", with a sense of humor. Excelent sound bytes to start each side. I like it. (KK)

(Rocco Recs, 2427 So. 58th Ct, Cicero, IL 60650)

FIZZY BANGERS - "Pop A Wheelie" EP

Okay, they're from Hollywood so I was expecting to leave this knee deep in cheese and I was right. Your basic second rate REDD KROSS in terms of music. It's catchy. It's retro. It's not especially memorable. Dumb high school joke lyrics in a "Bill And Ted's" kinda way. Mostly moronic, but the song about Hot Dog On A Stick is pretty funny. (LH)

(Dionysus, PO Box 1975, Burbank, CA 91507)

FLAG OF DEMOCRACY - "Schneller!" CD

F.O.D. has always been a favorite of mine but despite more than a decade of frantically thrashing about, they still remain one of the most underrated trios in punkdom. What we have here are 23 songs recorded live with decent sound quality. I recognize all of the songs but the first-time F.O.D. listener probably wouldn't be able to decipher half of what's been created in this chaotic thrash gumbo. A treat for diehards - a threat to rookies. (CD)

(Bitzcore, Postfach 304107, D-20324 Hamburg, GERMANY)

FOREGROUND - EP

Driven yet boring SE-sounding songs. It leaves me with the same feeling I get after listening to SCHERZO. (KG)

(A Step Further Records, 123 Gauthier Terrbonne, PQ, J6W 5G2, CANADA)

FORKEYE - "Grinning Skull/Perfumed Metal"

Reading the song titles, I thought this was more Neil's deal than mine, but FORKEYE attack with such a JESUS LIZARD-like force on the A side, I thought it was JL themselves. The B side is similar, but a bit less explosive. Vicious. (WG)

(Human Condition, 34 Westfield Rd., Edinburgh EH11 2QB, UK)

RECORD REVIEWS

49 REASONS - "Midnight Snacks" EP
Garagey popcore with the East Bay sound, although the band is from South Carolina. All three songs have their share of hooks. Recommended. (MC)
(49 Reasons, 1840 Hampton St. #6, Columbia, SC 29201)

FRANCES GUMM - "Cruella" CD
First track is the killer. Great melodic punk sorta like early SOUL ASYLUM. The rest of the disc ranges from similar (though less inspired) songs to bland rock. Still, catchy tunes outweigh the others and this is pretty good for a first outing. (LH)
(Land Speed, Box 7365, Fairfax Station, VA 22039)

FREE KITTEN - "Oh Bondage Up Yours" EP
Sure, it's full of big names (Yoshimi-BOREDOMS, Kim Gordon-SONIC YOUTH, Julie Cafritz-PUSSY GALORE), and, sure, they cover X-RAY SPEX, but I'm perturbed when bands put a complete throw-away on the B side of a 7". I mean, you have so little space, why not really, really use it? (KG)
(Sympathy)

THE FRIGGS - "Bad Word For a Good Thing/Friggs Theme"
60's punk like an underproduced early GO-GO'S. Innocent surfy garage fuzz meant to be nothing more than its face value...solid, catchy, concise and fun. Perfect for a "Beach Blanket" movie. (CD)
(Telstar Records, PO Box 1123, Hoboken, NJ 07030)

FRUMPIES - "Babies and Bunnies" EP
I heard their Gilman show was a disaster-scene played with practice amps and two-times as many members — whatever. "Whatshisname ❤s The Frumpies" makes me want to chuck-it-all, get my wanton ass to Olympia and pledge my allegiance to the greatest band since CALAMITY JANE. Of course, they'd send me right back, broke with an open wound in my chest. Yuck. As it stands, "Babies and Bunnies" is one great garage-punk EP (featuring members of BIKINI KILL and BRATMOBILE), but I want more! (MJ)
(Wiiija Records, 130 Talbot Rd, London, UK)

FRUMPIES - "Babies and Bunnies" EP
Hands down one of the worst bands I've ever seen, at a bar, no less. All of the major media hype revolving around this scene makes me cough up hairballs as well. In a perfect world, this would be in the cut-out bin at K Mart. Does this mean I'm banned from the Olympia scene? See you at the brewery.(DH)
(Wiiija Records)

FUCKBOYZ - "Versus the Hawaiian Mafia" EP
A mutant mixture of punk and psychedelic damage. As always, the lyrics are clever, funny, and have really off-kilter themes, and like usual the music changes tempo or structure just when I start getting into it. I want to like these guys' music more than I do, but if you're warped (like Tesco) you might really groove on it. Maybe if I took some mind-expanding drugs...(JB)
(Last Resort, c/o M. Luv, 2864A 24th St., San Francisco, CA 94110)

FUGAZI - "Ritalin Summer" EP
Some bands say they don't mind being booted, as long as they get some copies of said boot. Hmm. Well, here are two glorious songs lifted from FUGAZI's demo from 1988. I'll let you find out which they are. (KG)
(Virtual Records)

FUMES - "Knock Out the Axis" LP
I like these guys and they have, here, an excellent LP. Faster paced punk rock with blazing guitars and strong LAZY COWGIRLS-ish vocals. The entire LP rips from one excellent track to the next. A lyric sheet would have been nice. Still, highly recommended. (KK)
(Empty Recs, PO Box 12034, Seattle, WA, 98102)

FUNCTION - "Trapped" EP
It's kinda hard, heavy, and moshy, but I don't get the feeling that they want to rip my head off or that they are part of a silly heterosexual white male club so it's fine with me. Yeah it's on CRISIS and it's hard, but it's got a really good groove to it and it doesn't sound too generic. For hardcore fans this is a must. (OP)
(Crisis, PO Box 5232, Huntington Beach, CA 92615)

GAG - "A Friday Face With a Friday Smile" EP
That ahtsy noise-core that only the UK can manage to produce properly. Similar to, but more chaotic than DOG FACED HERMANS or HUGGY BEAR. With 8 songs in there, you're bound to like some of it. I like the 4th part of the 7th song, personally. (PC)
(Voice of Shade, PO Box 972, London S.E. 0PD, UK)

GAUGE - "Soothe" LP
There's a lot about this record that reminds me of HOOVER, who, by the way, is one of my fave bands today. I think it's the real cool way the bass and two guitars have this rad interplay action going on. There are even hints of CIRCUS LUPUS-I think it's the weird chords. Vocals are full of expression, in a STILL LIFE sort of way. Definitely a record I'll put on again... (KG)
(THD, 2020 Seabury Ave, Minneapolis, MN 55406)

GERMS - "Cruising Studio Sessions" EP
Four prime cuts of unreleased vintage studio GERMS. These songs have been bootlegged a few times already so this is nothing but another chance to nab them if you didn't before. Incredible material that actually sounds decent. The only thing missing is "Lion's Share" that was actually used for "Cruising". (CD)
(some sneaky twerp's bedroom)

RECORD REVIEWS

GIRLS AGAINST BOYS - "Venus Luxure No. 1 Baby" LP
All I really know about this band is their first album. Compared with that this is much of more of a guitar driven outing. On the one hand, it's much more accessible in a rock sorta way. But I kinda miss the ambience of the earlier stuff. Real good sounding recording. But not especially exciting. (LH)
(Touch And Go)

GODLESS - LP
Heavy, fast-paced, 3-chord fun. Political lyrics. They even do a Conflict cover. I'd be the last person in the world to compare female vocals to APPLE ('cause everyone does) but she sounds exactly like Jae (this is good 'cause she rules). Kool kool kool one here to put in yo hot little hands. (AI)
(Tribal War Records, PO Box 20012, Tompkins Sq. Sta., NY, NY 10009)

GREEN STREET - "Were You The One?/Wouldn't It Be Funny?"
Two musical questions that bring to mind a third; Why don't more bands play '77 style punk. Possible answers: 1. It's not 1977 any more. 2. Unlike "alternative" rock it requires talent. This Chicago band make an impressive debut with two solid tunes. They crank up the guitars and play '77 style punk with a Midwestern flair. (MC)
(Green Street, PO Box 578539, Chicago, IL 60657)

GUT - "Platypus" EP
This alternates between heavy post-punk and more contemporary punk rock; it's pretty powerful either way, but seems to be lacking, maybe it's focus. Strong musicianship, though. (WG)
(Powernap, 2418 1/2 W Main, Houston, TX 77098)

GUZZARD - "Glued" EP
This was very kool to listen to. Lotsa chucka-chuka-chuka guitar stuff. Catchy guitar on side A, up and down musical mayhem. Side B is a little odder, but still good. Recommended, but I like my goldfish unglued, thank you very much. (AI)
(AmRep)

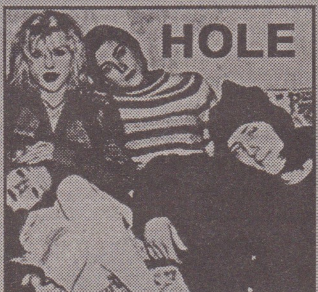
HAND OVER HEAD - "Goliath" EP
One of those records that you wonder whether the speed is 33 or 45 . Can't tell what they're saying exactly Side A seems to abound with biblical references and Side B repeats again and again "I'm not afraid." I think they listen to a lot of Neurosis. (JT)
(ASP, PO Box 4200, Corpus Christi, TX 78469)

HAZLEWOOD - "They Slaughtered Small Children" EP
Not sure of this disc's origin, either a New Zealand thing or improbably, a Belgium band that's influenced by the whole EXPRESSWAY label. The drumless, experimental nature of this firmly plants this in the aforementioned NZ label. Best song is "They slaughtered small children" which reminds me of the last JEFFRIES/MUIR collaboration in its swirly SYD BARRETT-isms and grating, colliding tinhorn guitars, tape loops et. al. The rest of the disc doesn't quite hit it on the head like this tune. (HD)
(Turbulence, Lostraat 34, 2220 Heist-op-den-berg, BELGIUM)

HELLBENDER - "Clocked Out/Couch"
These guys sound like DAG NASTY with a tad of emo influence. The A-side didn't do much for me, but the B-side is a great slower groovin' emo pop anthem. Worth it for the great B-side. (RL)
(Behemoth, PO Box 874, Lindenhurst, NY 11757-0874)

HEROIN - 12"
Well, goddamnit, of course I love this record. It's fast, angry hardcore from San Diego that somehow maintains melodies and hooks you with interesting, cool, manic parts. What's really neat is that this recording has a bunch of junk in between songs. Junk like weird stuff that was caught on tape during this session. It all adds a rad haphazardness to your listening... (KG)
(Gravity, PO Box 17052, San Diego, CA 92177)

HOLE - "Gutless" EP



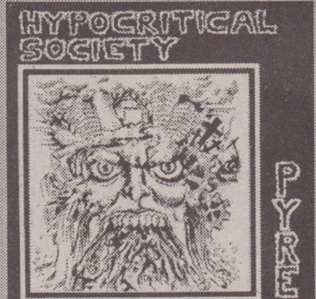
Call me out of it, but I've never heard HOLE before. They're great! Maybe this parallel has been drawn before but they sound just like THE MUFFS or maybe THE MUFFS sound just like HOLE. Dreamy creamy wonderful full throaty female vocals that I worship. This brought to you courtesy of a UK radio show in March '93 and April '93. Excellent sound quality, but it'll cost you...$7.98 purchased at Amoeba's in Berkeley. If it's any help the proceeds go to Frances Bean's College Fund Records.) (SB)
(no address)

HORACE PINKER - "Knives, Guns & Ammunition" EP
Sun drenched Arizona melodicore DIY 7" EP. Need I say more? I think not. (DH)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

HORCHATA - "Humane Restraint" EP
Interesting, odd-beat stuff here that comes together. Very bassy, danceable and original. Vocals sound like RUSH. That gives it, well, a distinct sound. Kool. I like it. (Especially with straitjackets on the cover). (AI)
(Mind of a Child Records, PO Box 1586, Findlay, OH 45839-1586)

HOT BOX - "Girl Like You/Eternal Life"
"Girl" is a tasty, atmospheric hook-laden number with loud, TELEVISION-like guitars which I find absolutely irresistible. "Life" is a bit more countrified, but otherwise has all the same appealing qualities. A very promising debut. (JB)
(Vagrant, 7507 Sunset Blvd. #206, L.A., CA 90046)

HULLABALOO - "Regurgitator" CD
HULLABALOO claims to be able to fuck your brains out, but their total lack of hook-filled rhythms and tuneage makes me believe that they can't fuck at all. This release is filled with the sort of self-indulgent, arty, ugly noise (with treated vocals, horns, keyboards, etc.) that invariably makes me wish that those who decided to inflict it on the world had died a premature death. The only redeeming quality here is the garage aesthetic, and a couple of the songs are relatively straightforward and unmarred by disjointed doodling (like "280"), but I can't think of a better argument in favor of JUDAS PRIEST and AC/DC (whose songs they butcher herein) than this. So awful that even Amphetamine Reptile wouldn't touch it. (JB)
(Musical Tragedies, PO Box 12034, Seattle, WA 98102)



HYPOCRITICAL SOCIETY - "Pyre" 2xEP
Slow-to-mid tempo hardcore that's chunky, hard and painful. Reminiscient of many current California slash-and-burn outfits. (TY)
(Timo Schröder, Hebbelstr 29, 30177 Hannover 1, GERMANY)

RECORD REVIEWS

ICE - "Making Up For Lost Time" EP
Four funny tracks from this Orange County band. I don't know if I should cry or if should laugh. Their music is fun, it's punk mixed with funk and slow rock with really simple generic riffs, and vocals ala BUG OUT SOCIETY and YUPPICIDE. Their lyrics are OK. but somewhat boring. This record is worth getting just for the fun of it, and it's on Ringside records—"Records you can bob and weave to" says Evan. (FA)
(Ringside, 17860 New Hope St. #A-171, Fountain. Valley, CA 92708)

ICONOCLAST - "Groundlessness of Belief" EP
With a more melodically layered sound then their previous stuff, this record includes some excellent songs with matching production. Very tight, coherent structure helps to direct the energy and sentiments and it all seems to resonate a frustration both internal and external in focus. (MK)
(Ebullition, PO Box 680, Goleta, CA 93116)

ILL REPUTE - "Big Rusty Balls" LP
I feared the worst. I was wrong. Nardcore veterans return with a healthy dose of kitchy power pop punk. Is this the same band that was doing 70's covers and having trash thrown at them just a coupla years ago? (DH)
(Dr Strange)

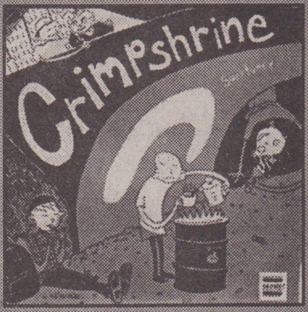
IMPATIENT YOUTH - "I'm Going to Explode/Don't Make Me Laugh"
An excellent return to the fray after almost a ten year absence. This record rocks harder than the band's debut way back in the halcyon days of SF punk. Bill Ray Martin is joined by Suzy Mae Martin on bass & vox, and Curt Anderson on drums and vox, delivering a solid effort throughout, reminding some of early DAMNED meets THE STOOGES. Locals are looking forward to IMPATIENT YOUTH's return to live shows. (BR)
(Billy Ray Martin Music, PO Box 4171, Sunland, CA 91041)

JACK MEAT AND THE UNDERGROUND SOCIETY - "Loaded in Candyland" EP
Their self proclaimed originality describes them as 10 other American bands inside their bio. What a waste of paper anyhow. Pretty fucking mellow. All riffs I'd heard before, another band with nothing important on their minds. An over abundance of bands, we pay the price. (SM)
(Trash Can, Makasiinikuga 5, 61800 Kauhajok, FINLAND)

JACKHAMMER - EP
Ballsy, angry, introspective, hard edged emocore. And I don't mean little balls. I mean huge, floppy rhinoceros balls. The kind worn by the multitudes of other ham-fisted guitarrorists of the post-straight edge ilk. Four mean, but not lean, most soundtracks that are destined to be the cats meow in suburban SE scenes across the midwest. (CD)
(Initial Records, PO Box 251145, W Bloomfield, MI 48325)

JOE CHRIST & BIGGER THAN GOD - "Acid Is Groovy, Kill The Pigs" EP
How cool...a 7" movie soundtrack. CHRIST & GOD flail thru four post-hippy, trippy, pseudo-psych dirges. Three originals and a LOVE cover ("Signed D.C."). cover art by veteran freak Joe Coleman. One of those things you have to be in the mood for to appreciate. (CD)
(151 First Ave, #77, NY, NY 10003)

JAWBREAKER/CRIMPSHRINE - split 45



Yay! Someone finally put out "Better Half", the best song from JAWBREAKER's first demo. But don't ask them to play it live-they won't! The CRIMPSHRINE song ("Sanctuary") was on the "Caution" EP before, but the sound quality is much better here. This song was supposed to appear on a benefit comp for Food Not Bombs, though. Who knows where the money from this is going? (My suggestion: steal this record and give three bucks to a homeless person.) It's an awesome song, of course. Find out why yours truly considers these to be the best two punk bands in the past ten years. (PC)
(Skene!, PO Box 4522, St. Paul, MN 55014)

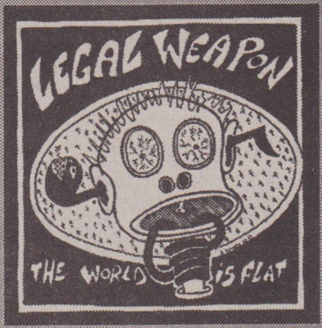
THE KEEP - "Tonic Puppy" EP
THE KEEP go through musical styles like nothing-else, which means I can really dig a pop-punk song like "Go Down" or "Now" (which have the energy of a BUZZCOCKS' single) and really cringe during the improvisational, CREAM-like "Ton of Sonic Mucky" or "Fletche Discovers Mars." Aaron Probe told me that Ron of Ratfish Records decided to record them "jamming," go figure. (MJ)
(Ratfish Records, PO Box 1869, Cambridge, MA 02238)

KENT 3 - "Chromies" EP
Spastic chaotic punk with a strong GERMS feel. Very catchy and raw. Great! (MH)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

KINGS OF FEED BACK/O.B.E. - split EP
They're back and they're wacked, setting at the flood gates of twisted murder psycho bands. This shit rocks, total wall of throb throb throbbing noise! I am sure there neighbors are watching them. Kill kill kill again is all I can think of when I listen to this slab of raw maggot infested meat. (SM)
(Immortal, PO Box 221, Boston, MA 02123)

KREAMY 'LECTRIC SANTA - "Supergroup 2000" EP
Trashy garagey lo-fi noise pop. Hand colored cover, lotsa stuff inside. This here is the world's first vinal 7" CD. Fun. (DH)
(Paddywagon Jive, PO Box 55891, Miami, FL 33255-8911)

L7 - "Gyne Lo Mein" EP
"Pretend We're Dead" & "Shove" recorded live on German radio. Not bad, but what's the point? (MM)
(no address)



LEGAL WEAPON - "The World is Flat" EP
Arising from relative non-existence LEGAL WEAPON is back (one of the original early 80's CA bands) with a tough single. Hints of FEAR blend with the MINUTE MEN while Kat Arthur's vocals put L7 in the gutter. Angst-ridden and edgy. (MH)
(Last Resort Records, PO Box 2986, Covina, CA 91722)

RECORD REVIEWS

LAZY COWGIRLS - "Another Long Goodbye" 10"
Glad to see these guys back, tho I don't think these 4 songs (not 3, as it says on the cover) are among their best. A bit slowed down, a bit unenergetic, but their protopunk sound faces the real test when they try covering THE REMAINS (mid-60's great Boston outfit) "You've Got A Hard Time Coming". No go, just doesn't measure up. (TY)
(Sympathy)

LEGITIME DEFONCE - "Anarchy in Pink City" LP
Well, so much for those snide comments I made about French bands last issue! Here's a great hardcore band with melody, power, good (non-moaning) vocals, songs that don't all sound the same, cool packaging, and what appear to be hard-hitting political lyrics (in French). Please allow me to eat my words, avec frites if possible, and all hail the mighty force of French hardcore. (EW)
(Panx, BP 5058 31033, Toulouse Cedex, FRANCE)

LESS MISERABLES - EP
If my name was Bluto, I would name this record "Popeye" cuz it keeps beating my ass. In a marked improvement from their already great demo, the six thrashers here display tighter musicianship and a blistering array of newer and older material. If the AVENGERS first formed today and sped up a lot, I think they'd sound remarkable similar to this. Eloquent, intelligent lyrics and hyperactive, hair-singeing hardcore are a fine combo. So why in tarnation did they have to break up? (CD)
(Travolta Revolta Records, PO Box 423592, San Francisco, CA 94102)

LIFETIME - "Background" LP
"and the award for the most improved band of all time goes to (drumroll please) . . .LIFETIME" (the crowd goes nuts). This record is sooooo good, miles above their previous 7". Let me start by saying I hate SAMIAM, but if SAMIAM recorded at Don Fury then they'd sound like LIFETIME. LIFETIME is the band SAMIAM wishes they were. LIFETIME has a really heavy, deep, low end sound on one guitar that makes them much better than that other band. It's on New Age so you think it's typical, but for what it's worth there is a woman in the band and apparently someone in the band is gay. It may sound petty to mention those things but it's a definite progression from the heterosexual boy-core that once passed for hardcore. (OP)
(New Age)

LOVE, TRUTH & HONESTY - "The Impossible Dream" EP
This band from Belgium play melodic hardcore that sounds like they're from America; at least they could have fooled me. The music isn't all that original, but it is good. (MC)
(Jeroen, PO Box 90, 8500 Kortrijk, BELGIUM)

LOVE BATTERY - LP
This sounds like the TREEPEOPLE meets NIRVANA. Everything about it screams, sounds, tastes, feels, smells, and reminds me of SUB POP. Kind of like reviewing a BAD RELIGION record. It sounds like a SUB POP record and it is, what a surprise! (OP)
(SubPop)

M.L.O.D. - EP
This fuckin' rocks! A mix of LIFE BUT HOW TO LIVE IT with QUICKSAND. Great full guitar sound. Cool looking cover art that sort of reminds me of the PIXIES "Doolittle". Stands for MONA LISA OVERDRIVE which is kinda corny. Still, a good band that's heavy without resorting to mosh parts. (LH)
(Far Out Records, Seestrasse 109, 8002 Zurich, SWITZERLAND)

MAGGOT SLAYER OVERDRIVE/CORPUS VILE - split LP
The perfect album for anyone with spikey hair, nappy dreads or anything about themselves remotely crusty. Two-fingers-in-the-air, ale-swiggin', fuck-all U.K. hardcore. A new addition to the RDA of any stenchy or aspiring-to-be stenchy folk. (CD)
(MCR UK, PO Box 1313, Bath, BA13TJ, UK)

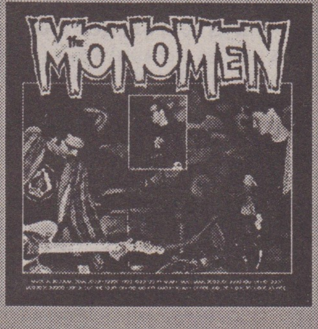
MAN OR ASTROMAN - "Supersonic Toothbrush Helmet" EP
Twangy instrumentals reminiscent of LAWNDALE (who?). At home in the garage or on the beach. Actually some people speak on side B. Nice full color cover. (MM)
(Lance Rock Records, 1223 College Dr., Nanaimo, BC, V9R 5Z5, CANADA)

MARIONETZ - "I'm Weljraum" EP
What a fun bunch of guys these MARIONETZ are. Formed in 1978 in Germany, they carry on with a tradition of sweet harmonies and lilting pop-punk similar to the PARASITES from New Jersey USA. It's so soothing to hear safe music amidst all these angry punk bands today. Fastbacks fans take note. (BR)
(Incognito, Hochfirstr 23, 70178 Stuttgart, GERMANY)

MEDUSA - "X - Rated" CD
The members of this band are named Cathrine, Mona, Siri, and Wenke. Is this an all womyn band? Should that matter? This is kind of an alternative rock thing. It did not appeal to me nor did it make me cringe. From Norway. (DH)
(Beri Beri, Marschner Str. 32, 2000 Hamburg, GERMANY)

MISERY INDEX/PRIMITIVE TRIBES - split EP
MISERY INDEX does an interesting song that drips of NINA HAGEN. I like it. PRIMITIVE TRIBES does a rough mid-tempo punk rock groove thing. This split is a cut above your ordinary 3-chords + grunts = way kool punkage. Worth gittin. (AI)
(Cactus Prick Records, PO Box 27142, Tempe, AZ 85285)

THE MONOMEN/THE APEMEN - split EP
Every ten years there seems to be a revival of '60s garage and surf instrumentals. This is the latest of a giant and rapidly growing glut. Both bands offer good material, but then again in this genre you can't go too far wrong. Collectors of the genre will want to pick this up. Serious collectors may want to pick up a bank loan. (MC)
(Demolition Derby, HOLLAND)



MOTHER FIST - "All the Lessons" EP
A four banger here. Hard driving tempo, simple straight ahead punk ala RAMONES. With one hell of a lickety split smoky sausage finger lead guitarist! To much bedroom rock, but still an angst punk rock feel here. (SM)
(Fearless)

MOTHERLOAD "Buck Toothed Dream" CD
The second release from the most underappreciated power pop punk band in the land. Geof has fixed every broken van that's ever passed through Spokane for years now. They can give SCHLONG a run for their money in the alcohol abuse department. Yes, they're good friends. Yes, they rule. Word. Watch for a full lengther on Empty next year. (DH)
(Trench Records, PO Box 40041, Spokane, WA 99202)

MR. 1000 - "She's Coming Home/Rain Water"
This output is DC-ish but not completely devoid of guts of any kind. There are some nice subtle hooks (and some not so subtle ones) which hold it all together pretty admirably. I really liked singer Joyce Raskin's vocals, she sounds akin to Exene Cervenka but I believe she has more range. (JD)
(69 Hope St., Providence, RI 02906)

MUDHONEY - "Touch Me, I'm Sick/Mudride"
Is another release of this song really necessary? Don't get me wrong, I mean, it was cool when Matt Dillon sang "Touch Me, I'm Dick," but a demo of a song that received this much play? Well, you know — 'saw it-did it-nailed that door shut.' Blue vinyl, but does it really make a difference? (MJ)
(Diseased Discs, no address)

MY NAME - "Wet Hills and Big Wheels" CD
Chunky Seattle rock in the vein of ALICE IN CHAINS or PEARL JAM.(MH)
(CZ Records, 1407 E. Madison #41, Seattle, WA 98122)

NAKED I - "Anus Horribilus" CDEP
I'm not too sure how to describe this. Every 'hip' 'alternative' style is explored, and done fairly well actually. Umm... the production is excellent, it's not wimpy... is it possible that this is 'middle of the road' but in a 'good' way? I guess. Geez. (DH)
(Wake Records, 3 Moorland Terrace, Torrington, EX38 8DD, ENGLAND)

NECK DEEP - EP
This is of that SoCal musclecore breed. Chugga-chugga guitars and moshable tempos with forced angry vocals. Much akin to the whole Nemesis sound. The kind of music that's perfect for baseball caps, oversize shorts and Beefy-T's. (CD)
(Insta-noise Records, PO Box 894, Huntington Beach, CA 92648-0894)

NEUTHRONE - "As the Grey Skies Opened/Tough"
Well, this is a tough one to call - while overhearing someone else playing it at 33 rpm, I insisted it was meant to be played at 45. You guessed it, I was wrong. Although I think it sounds better at 45, it's good metallic grind in the vein of GRIEF or the like. (TM)
(Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)

NEXT STEP UP - "Heavy" LP
NY style hardcore meets NY style post-hardcore metal grunge. The title says it all, and it sunk to the bottom of my pile. (TY)
(Shadow Records, 947 Twilight Dr, Baltimore, MD 21236)

NIBLICK HENBANE - "Land Of The Brave" EP
All the latest Headache releases seem to be following a pattern—excellent oi/punk music with your usual drink/fuck/fight lyrics, and then at least one really stoopid nationalistic song. Well, at least they're not nazis. (TY)
(Headache, PO Box 204, Midland Park, NJ 07432)

NOOSE /STRONTIUM DOG - split EP
Oh the angst ! Oh the tortured lives these folks must live! A quick (but not quick enough) run through "gloomcore" cliches without adding anything interesting. NEUROSIS on a year's supply of downers and high-school poetry notebooks. (JT)
(Malignant, 23 Broadway St., Wooloongabba 4103, AUSTRAILIA)

NUNS - "Live at Mabuhay Gardens" LP
While the NUNS rode the wave of punk in '77, they never hit its crest, and I'm afraid this recording won't do much to enhance their reputation. It sounds like was recorded off a walkman — and only "Suicide Child" comes off the record with thrills intact. For fans. (SS)
(Out of Darkness Records)

OXBLOOD - "Under the Boot" EP
Oi, oi, oi! Authentic boot boy music with power and venom coupled with the vision of the N.E. USA skinhead movement. People who share the love for good music and beer, (i.e. THE WRETCHED ONES) don't even have to embrace all the politics. Good band. (BR)
(Headachs, PO Box 204, Midland Park, NJ 07432)

PAVEMENT - "Stray Slack" LP
This is fantastic! A band I've always loved on record, PAVEMENT sound pretty incredible on this live recording. Old songs as far back as "Box Elder" sound great up to date with full band. Good quality recording from their Brixton Academy show with SONIC YOUTH. Funny, I remember them really sucking live... (LH)
(no address)

PEAR/THUD - split EP
Both bands are Dutch and play melodic punk with good vocals. My favorite song is "Thanks Keith" by PEAR-a really catchy number with funny lyrics. I'd recommend this record for that song alone. (PC)
(Kelt)

PENELOPE TRIP - "Hammerhead" EP
Kinda reminds me of the VILE CHERUBS with no oomph or real convictions. Jangly pop with soft vocals. Sounds like in a year or two this band could be at the top of the 'alternative' press' charts. (SL)
(Munster Records, Apdo 18107, 28080 Madrid, SPAIN)

PENNYWISE - "Unknown Road" LP
Now that BAD RELIGION has signed to Atlantic Records, you can listen to this band and pretend they're them—which won't be hard as they have that "Epitaph" sound. While not as intellectual lyrically, the themes are similar, the song structures echo BR, and outside of slightly peppier playing, double bass drums and an occasional squawky guitar lead, this is essentially the BAD RELIGION formula. (TY)
(Epitaph)

RECORD REVIEWS

PHALLOCRACY - "Vulva Crunch" 10"
Huge fucking surprise here- with the cardboard bare-bones packaging, Xerox handwritten lyric sheet - I was prepared for minimalist three chord punk. What I got was a serious headcleaning - discordant guitar leading into furious hardcore. Totally solid production and a mastery of getting things done quickly (no song over 1:56) - this is the shit. Hunt this one down - you won't be disappointed. (TM)
(At Your Servicks, PO Box 20161, Barrie Ontario, L4M 6H2, CANADA)

PILL BOX - "Holly/Sinister"
I sort of like this. Musically it's pretty good. Sort of a mix of raunchy guitar stuff and the CYNICS or something along those lines. "Sinister" is the real A-side as "Holly" is marred by pretty corny vocals. The songs themselves are pretty good though with a cool guitar sound. (LH)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

THE PLEASURE FUCKERS - "Snakebite/Haven't Got The Time"
Here's another amazing release from a great Spanish punk rock band. It's actually a re-release of some stuff that was severely limited in 1991. Lucky us. There is an excellent original song "Snakebite," which punks along at a fast clip with hooks and all. The flip is a PAGANS cover done with a lot of respect and guts. Very good record. (BR)
(Crypt Records, Hopfenstr 32, 2000 Hamburg 36, GERMANY)

PLEASURE FUCKERS - "Supper Star" CD
This CD is on the Crypt label, which can only mean one thing—raunchy garage punk. And sure enough, that's what we've got here. The P-FUCKERS are a band based in Spain (though most of the members have non-Spanish names), and this release showcases some amazingly great punked-out garage cuts (like "Pink House Club", "Just Like Your Mom", "Nos Van a Desinfectar", and the title track), interspersed with somewhat less compelling 60s-influenced, bluesy, or trashabilly numbers. Everything is raw as hell, the singer has a voice as imposing as his bulk, and there are lots of satirical sexual themes. All in all, a minor drunk punk classic. (JB)
(Crypt, Hopfenstr 32, 2000 Hamburg 36, GERMANY)

POLITICAL ASYLUM - "How the West Was Won" 10"
"I've Got a Name" is a catchy anthemic song in a FUELy vein of things. But ultimately that doesn't detract from the hell of annoying singing and trite political lyrics on the other 5 songs. One side is all acoustic and features an odious rendition of HUSKER DU's "Don't Wanna Know if You Are Lonely" which prompted made me wanna take this record and melt it into a new ashtray. (PC)
(Allied, PO Box 460683, SF, CA 94146)

POLITICAL VERMIN - EP
Everything you would expect from a one-sided live flexi of a Polish grindcore band. Sounds like the soundtrack to a ten car pile up. Now if only I can find a copy. (NN)
(Andreas Focker c/o Golla-Tenholdt, Hans-Kruse Str. 21, 5900 Siegen, GERMANY)

POP-O-PIES - "In Frisco/Squarehead"
Both of these mid-speed punkers were recorded in one take, and both have an off-hand humor that makes for a light, breezy record. While not up to their classic "Truckin'", it's still nice to have these guys back. (SS)
(PO Box 426464, San Francisco, CA 94142)

PORCH - "Expectorant/Iceberg"
Is it prerequisite to mention that these folks are from PRIMUS, SISTER DOUBLE HAPPINESS, and SAMIAM? It reminds me in places of early (pre-sellout) PERE UBU. (JT)
(Alternative Tentacles)

PORCH - "Expectoraunt/Ice Berg"
It's a celebrity band, now that's an original idea to get signed. Not! What a bunch of weak sloppy shit, avant guard art rock, as punk as an insurance salesman. Total VICTIMS FAMILY, NO MEANS NO rip off. I am waiting for the DEAD KENNEDYS clone band myself. Hey, would PORCH want to challenge me to a wrestling match? (SM)
(Alternative Tentacles)

PORK - "Wicked Ways/Things to Do"
Three women who remind me of The AVENGERS, albeit an ultra-raw version of that sound. "Wicked Ways" sounds like it was written by Penelope Houston 15 years ago, and it's pretty good. (MC)
(K, PO Box 7154, Olympia, WA 98507)

PRE-HISTORIC/ALLENA - split CD
Split disc from SWEDEN here. PRE-HISTORIC is your basic pop punk in the SCREECHING WEASEL vein. Pretty good with "Graveyard Party Blues" standing out with it's cool guitar lines. ALLENA is arty techno-ish stuff in the TUXEDO MOON vein. Not my cup o' tea, but there is some decent echo-ee jangly guitar stuff (early CURE) thrown in. (RL)
(Wounded Records, Box 193, 612 24, Finspang, SWEDEN)

PRESSURE 28 - "Get Ready/Up Yours"
Straight-forward PETER AND THE TEST TUBE BABIES Oi that lacks the crass charm of that band. Just when it seems they might have something intelligent to say, they belt into "Up yours, Up yours, I ain't listening". Not the kind of guys you want to challenge to a game of Risk. (KK)
(Kev, Flat 2, Stanley Place, Salop Road, Oswestry, Shropshire, SY11 2 RG, ENGLAND)

PRIMITIVE TRIBES - "While No One Was Looking" EP
An aggressive post-hardcore that's got some straight ahead HC mixed with a swirly, psychdelic sound that reminds me of late 70s UK post-punk and 80s anarcho-punk. Lyrics are excellent, tough—sometimes sung, sometimes ranted. Hard to believe they ain't Brits. (TY)
(Dave 201, PO Box 803, Flagstaff, AZ 86002)

PROBLEM CHILDREN - "Kids Next Door" CD
Where I used to live, these guys were the best semi-local band. It was so great to see they're still around - they've dropped off the pace a bit, but they're still true to form on tracks like 'Hunters' and 'Left for Dead'. Made my day to read the lyrics to 'Ugly' and Jaime's message to the majors... Still kicking ass! (TM)
(EnGuard, 1671 St. Hubert, Montreal, PQ, 4Z1- 3Z1, CANADA)

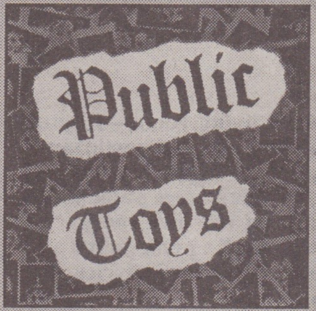
RECORD REVIEWS

PROCESS - "World of Fire" LP
A record which definitely sounds like it's from So. Cal. Powercore which concerns itself with animal rights and emo stuff. If you're into bands like 411, FARSIDE etc. then this is probably for you. (LD)
(Conversion)

PSYCHO - "Mass Consumption" EP
Boston's buddies of blurr punch through seven monstrous pre-grind whirlwinds. Musically this is my favorite of their recent offerings. Vocally they throw in a twist with the use of a pitchshifter to simulate the demons from "Evil Dead". Fast & croopy. I had the pleasure of finally meeting 'em recently and I just gotta tell all of you who think they're twisted and evil that they're some of the nicest pussy-cats I've met. Aww. (CD)
(Thrash Records, BP 1291, 76068 Le Havre Cedex, FRANCE)

PSYCHOPLASMA - "Zegunda" CD
Wacky Finns kicking out punk a shade not too far removed from FRANK ZAPPA or WALL OF VOODOO, especially in the vocals. Unfortunately, like those artists, it occasionally dips into self-indulgent rock, but cranks up enough for a fun listen. (KS)
(Gaga Goodies Oy, PO Box 47, SF-13211 HML, FINLAND)

PSYCHOTIC TURNBUCKLES - "Crazy Times Ahead" EP
Here's a lackluster effort from these Australian knuckleheads. It consists of mundane watered-down STOOGES riffs sung in fine crotch-rock style. Slightly Better than AEROSMITH. There's a hint of RADIO BIRDMAN influence here, but it just doesn't get off the ground. (BR)
(Sympathy)



PUBLIC TOYS - EP
Excellent traditional, sing-a-long punk from Germany, with strong vocals and excellent rhythm guitar. At times a perfect 10 on the head-bouncing scale, other times not quite so good. Impressive, overall. (KK)
(Teenage Rebel Recs, Gerresheimer Str. 16, 40211 Düsseldorf, GERMANY)

RF7 - "Traditional Values" CD
Are they back? Did they ever go away? Whatever the story is, this disc showcases their almost-semi-sorta classic brand of early '80's SoCal punk. 16 raw, rocking anthems with that old, thick Posh Boy style production. Sounds like Lemmy singing for a punk band with that scurvy-ridden pirate voice. Solid, memorable, punchy and punky. Maybe the geezers will even come out to play soon!?! (CD)
(Screaming Skull Records, PO Box 136, 2405 Glendale Blvd, LA, CA 90036)

RATTUS - "Levytykset 1981-1984" CD
All of the records they did with the Poko label in the early eighties (obviously). Everyone should know they were one of the top Finnish bands ever - just about everything they put out kicked ass in a major way, and these were among their better records. It's tracked in reverse chronological order, which is a pain as their earliest stuff is their best, but without a doubt this has been getting the heavy playing time with me. (TM)
(Poko Rekords Oy, PO Box 483, SF-33101 Tampere, FINLAND)

RAW POWER - LP
This is the new LP coming from a band that put out some of the best records: fast, with just a tinge of metal, and the most amazing shrieking vocals. gone is the trademark "mouse trapped in a combine" screaming, and added is a heavier i.e. "mosh" metal direction, altho' to their credit this is considerably better than their last few releases. Some parts are actually quite good, and if they can lose the hints of METALLICA I'd like it even more. (LD)
(Rosemary's, Corso de Tinton 6, 50122 Firenze, ITALY)

REFUSED - "This is the New Deal" CD
5-song EP from Swedish straight-edgers meets at the cross-roads between US Hardcore and RAW POWER. Metallic leads drive punchy'n'twisty "speedcore", where the lyrics-in English tread familar territory. A good one. (KS)
(Burning Heart Records, Box 33, 737 21 Fagersta, SWEDEN)

REFUZORS - "I Think I Lost My Faith/Jim Jones"
The very best of the new batch of Bag of Hammers releases. The REFUZORS are a bunch of late 70s punk vets who recently recorded these cuts. They still have a nice dirty garage sound with memorable hooks and primitive guitar leads. The A-side grabs you by the throat right away; the flip is a slower, more seductive thing. A triumphant return. (JB)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

RIG - "Warthole" EP
Pretty heavy stuff here. If HELMET sounds a bit too much like METALLICA these days, RIG's full power attack may get your adrenalin pumping in a more direct, punkish way. (WG)
(Unclean, PO Box 49737, Austin, TX 78765)

RITUAL DEVICE - "Henge" LP
I began listening to this without even looking at it and had it pegged as a Touch and Go-ey thing like JESUS LIZARD and low and behold, it's produced by a JL guy. Although it's a bit long, this has a similar twisted, warped, mutated energy fused with dark power. A forceful deal. (WG)
(Redemption Records, PO Box 3244, Omaha, NE 68103-0244)

RINGWORM - "The Promise" LP
Rather metallic straightedge-sounding songs that follow the rules too closely to bring any fresh air to this genre of music. Sounds like it could have come out on Revelation six years ago. No lyric sheet-I don't know what's being related here. (KG)
(Incision Records, PO Box 3103, Bellingham, WA 98227)

ROPE - EP
An emo version of BIG BLACK doing a noisy, noodling cover of early PiL? An art rock Touch & Go band raped by JAD FAIR? I don't know what it is, but it scares me. (CD)
(Fear Of Pop Music, 3871 Piedmont Ave, Box 312, Oakland, CA 94611)

SAD PYGMY - "Sometimes Nightmares" EP
SAD PYGMY pays very basic, straightforward, riffy punk rock with sassy female vocals. Energetic, though uninspired. (SS)
(PO Box 52621, Houston, TX 77052)

RECORD REVIEWS

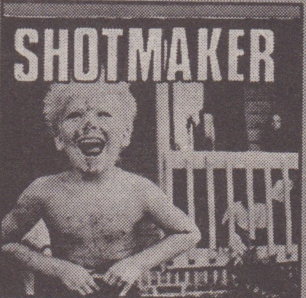
SCARED STRAIGHT - CD
When I got this CD I thought that the lyrics were going to be really bad because of the cover which has a small kid with a beer by his side, but they're OK. My favorite song is "Life", a sarcastic song about Jesus. Musically they are in a BAD RELIGION/NOFX vein, same riffs, but they add a little more to their lyrics. Have now changed their name to TEN FOOT POLE. (FA)
(PO Box 3237, Simi Valley, CA 93093)

SCROG - "Learning Compromise" EP
Art damage, dirged out muppets. Complete depression whining and screaming vocals. A very unstable vocal range. Hobbit lust music. Heavy, dark, full sounding guitar riffs that fall into a void of squeaky art rock bridges. Solid as a 100 pound anvil. NEUROSIS beware! (SM)
(Allied Recordings)

SEERSUCKER - "Smokestack" EP
Heavily influenced by MUDHONEY and SONIC YOUTH. Same edgy guitars and screamed-growled vocals, same pauses and phrasings in the songs. Well done, but.... (MH)
(Worrybird Records, PO Box 95485, Atlanta, GA 30347)

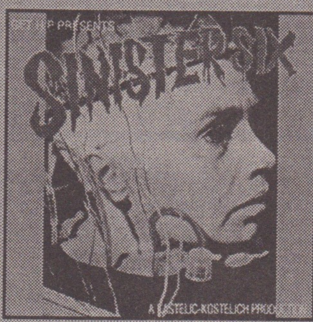
SEVERIN - "Beagles, Beagles" EP
First things first. I've always hated SupPop 'singles club." I don't like the making of a record to make collectors pay big bux later on. I think it sucks. OK, on to the band, more of SEVERIN's twisting pop. Sounds kinda like some of the bands these people have been in. That's not a bad thing. So there you have it—SEVERIN, SupPop, Single o the Month! Snatch it up, dude! (SL)
(SubPop)

SHORTY - "Kaput" EP
The latest comic and 45 offering from Skin Graft, and as usual the packaging is divine, and the music is pretty swell also. "Kaput" is a noisy, pounding song with a nice chunky bass sound, altho' it pales in comparison to the version of VAN HALEN "Hot For Teacher". Which is pretty hilarious and a damned site better than the original. (LD)
(Skin Graft, PO Box 257546, Chicago, IL 60625)



SHOTMAKER - EP
Some really interestingly cool music with a unique melodic quality and a pace that runs along. There's some neat guitar and bass interplay here, the problem comes with the song structure which at times seems too busy and an intensity that seems somewhat shallow. There's some good parts but they aren't always put together in the most unique of ways. Big plus for the lyric mini-zine included. (MK)
(Manticore/Kung Fu Enterprises, PO Box 366, Station B, Toronto, Ont M5T - 2W2, CANADA)

SHOVELHEAD - "Promises" CD
I swear there must be a book written "How to get that Seattle sound". These guys could have published it. Thick sounding rock guitars with a mix between DANZIG and Robert Plant on vocals. A year and a half ago no one would have even considered playing this shit. One more reason I fucking hate NIRVANA. (OP)
(Static Records)



SINISTER SIX - "Pain In My Head/ I Can Only Give You Everything"
SINISTER SIX's third single is okay, while completely unremarkable—"Deloused" is much better! The band chose a mediocre original for the A side, but they chose a truly classic song to cover on the B—it's a 60s garage punk masterpiece. This version is acceptable, but if you've never heard THEM's version, do it. People, you must give Van Morrison's singing on it a listen—it has ten times the grit and one hundred times the soul. (BR)
(Get Hip, PO Box 666, Canonsburg, PA 15517)

SLUG - "Hambone City/King of Ghosts"
Fuck this band, overrated junkie noise! A bad imitation of PUSSY GALORE! (SM)
(Sympathy)

SLUG - "Hambone City/King of Ghosts"
Continuing in their tradition of making Los Angeles a safe place again, SLUG belt out two blasts from their new trimmer line-up. Straight ahead punch from one of my favorite (sloppy) L.A. bands. I was wondering if Sympathy would ever put out a good record again. (LH)
(Sympathy)

SMASHING PUMPKINS - "Trick or Treat?" EP
Basically a boot of their 1st single with another rare track tacked on. Your typical hair flinging (see picture) image rock under the banner of "cutting edge". Destined to succeed JANE'S ADDICTION as the "most offensive" next big thing. Not bad for commercial rock, just don't sell it as something else. (RL)
(no address)

SMILE - "Resin" EP
This record was recorded live in a living room—10 punk points, boys and girls. First song starts with a sappy acoustic jam—ooh! Minus 2 punk points. Then it kicks into a NIRVANA-like rock ou, full-on alternative rockt—aargh!—minus 2 more punk points. What saves this is its punk feel, untouched raw live energy that makes its way onto this record. Keeping score? 4 punk points ain't so bad, and heck, I'll even let them off the hook for no lyrics. (SL)
(Jester, PO Box 1564, Tustin, CA 92681-1564)

SOLACE - "Forms Burning Cold" EP
I like the combination of emotions and politics. Its usually an either or kind of thing. Either you get boring, over introspective emocore, or unemotional political rhetoric. SOLACE does well making the personal political without falling into the U2 craphole. It does have a lot of heavy metal sounds, and the singer's voice sound like Paul from MONSULA. (JT)
($3 ppd: Moo Cow, 38 Larch Circle, Belmont, MA 02178)

SOMETHING TO BURN/PRIME SINISTER - split 45
A split 7" from Germany, the STB side is mid-tempo, artsy punk with depressing, cardboard box vocals. The PS side is a more 70's album rock sound with a little more "singing" and way too much lead guitar. I found both sides rather boring. (KK)
(Moe Town, Muggenhoferstr. 39, 8500 Nürnberg, GERMANY)

SPONGE - EP
Hey, where'd that trumpet come from? The quietest band to ever sleep on my floor does the melodic pop punk thing, and does it pretty well, at that. They even delve into light ska on this, which they did not do live. The trumpet is a welcome addition. (DH)
(PO Box 62436, Colorado Springs, CO 80962)

STANDPOINT - CD
Holy fuck!, this band has everything, this is fucking great. STANDPOINT where have you been all my live?. There is enough of everything here, you can fucking mosh with "Folded Sight", or you can relax with a more melodic tune like "Denial". Really heavy and moshi music with a lot of tempo changes that goes beyond what's been done in the hardcore SXE scene. Intelligent lyrics about racism, censorship and women's rights. Great DIY production, you gotta love it!. (FA)
(521 11th. Ave. NW., Waseca, MN 56093)

STAR SPANGLED BASTARDS - "Leftovers/Corinthian Leather"
More of that generic 90's melodi-mosh that still fails to excite me. MONSULA get in a bike crash with J CHURCH. In other words: "Lance-core", if you will. (PC)
(Wrocklage, 361 W. Short St., Lexington, KY 40507)

STATUE - "Filter The Infection" 12"
Revelation has come a long way from BOLD's "Speak Out". They have really been able to pick great bands lately. This record is the best record I've heard all year! No Shit. Really competent musicianship without being overindulgent or losing intensity and sincerity. It's melodic, heavy, and full sounding much like LIFETIME, but with way more passionate sounding vocals and awesome lyrics. They have really dynamic changes like POT VALIANT when they go from a really soft and quiet part to a harder, louder part. The music is moody and it tells a story. This is the kind of record that changes people's lives. Put it on a shelf with "Can I Say" by DAG NASTY and "On" by VERBAL ASSAULT - listen to it when you need a kick in the ass. (OP)
(Revelation)

STEEL WOOL - "Simple Men Who Like Working With Their Hands" LP
Raging country-ish guitar stuff a la early SOUL ASYLUM or CORDUROY. Some ballads thrown in, as well as some garage stuff. Great sound, but no tunes. Not one tune stuck with me. Disappointed. (RL)
(Empty, PO Box 12034, Seattle, WA 98102)

STENGTE DORER - "Siste Reis" CD
25-song retrospective of this happening Norwegian band, spanning the last five years. Like SO MUCH HATE, excellent melodic metal-tingegd hardcore with impassioned shouts. One of Europes best. Highly recommended!!! (KS)
(Beri Beri, Marschner Str. 32, 2000 Hamburg 76, GERMANY)

STUPID FUCKING HIPPY - "River/Meadow"
Leave it up to Columbus, Ohio-ans to still create lysergenic and or strung out odes to whatever. Think druggy MONSTER MAGNET stuff and sometimes SPACEMAN 3. Both songs are long with long quiet strummy sections then kicks in with wall of noise wah guitar (representing the "peak" maybe?). Cool low-fi ness, precociously derivative and certainly more deserving of your attention than the SPECTRUM record. (HD)
(Eardrop Productions)

SUBURBAN PROPAIN - 2xEP
Posthumous double 7" from North Carolinas' most unheard band. First song is about a mediocre Flipside review (Imagine that!) DIY punk/pop/core/emo (pronounced *Hey Moe!*) by the kids and for the kids. Or should I say 'young adults'? Support this label. (DH)
(Assorted Porkchops, PO Box 4022, Wilmington, NC 28406)

SUBWAY ARTS - "Una Definizione..." LP
A strong female vocalist belts out an album's worth of competent thrashers here, and while crisper production would have helped, altogether this is still a solid effort with even better lyrics. (SS)
(Genet Records, PO Box 447, B-9000 Gent 1, BELGIUM)

SUPERCONDUCTOR - "Hit Songs For Girls" LP
Super beefy garagecore with powerful rhythms and floppy leads. Like walking around for a hour with a diaper full of poop. NIRVANA sodomizes DUH. Contains one of the best lyric sheets I've ever seen. Two thumbs up (my butt). (CD)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

THE SUPERKOOLS - "In My Way/Down, Out & Gone"
Punk rock set to a country gitty up and go beat! Simple, dirty, raunchy, punk fricken rock. Beats the fuck out of 99% of LA's bands! (SM)
(Word of Mouth, PO Box 25656, LA, CA 90025)

SUPERKOOLS - "Love Turns Grey" EP
Loping 60's-style garage punk. Vocals are a little like BILLY CHILDISH with fuzzed-distorto guitar adding an appreciated vintage sound to both songs. (MH)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

SURGERY - "Trim, 9th Ward High Roller" EP
Six new cuts from New York's "Bad Boyz of punk." "Kickin' Around" kicks major ass while "Brother Remington" is the soundtrack to your next suicide attempt. This is my last review, I'm glad it is for a good record. (ML)
(AmRep, 2645 1st Ave. So., Minneapolis, MN 55408)

SWEET DADDY - "Salami Mayo Samson" EP
Decent pop stuff in an under-produced TOO MUCH JOY way with a touch of a Texas drawl (reminiscent of the REIVERS). Good pop, but the lyrics get too silly in a sickly sweet way sometimes. (RL)
(Twin Triangle, 5725 Tanglewood Dr, Corpus Christi, TX 78412-4541)

SWIZ - "Rejects" EP
Probably anyone who at one time was and/or still is a fan of Washington DC's SWIZ is going to be happy to hear these two songs ("Sorry" and "Slide") on a 7". Both are from the October '87 recording session for the long-out-of-print "Down" EP. Great HC. (KG)
(THD, 2020 Seabury Ave, Minneapolis, MN 55406)

THERAPY? - "Have a Merry Xmass" EP
THERAPY? covers the UNDERTONES song "Teenage Kicks" and the U2 song "With Or Without You". The question is would anyone on the planet enjoy listening to this piece of shit? (MM)
(no address)

Record Reviews

THURNKEY - "King Mark/Two"
Twisted emo stuff a la DRIVE LIKE JEHU. Pretty tuneless stuff that didn't do it for me. Lacks the power that makes this stuff work. Oh well. (RL)
(Titanic, PO Box 4674, Boulder, CO 80306)

TOOL MASTER - "Loose Cannon" EP
Heavy rhythmic dirge the way I like it. Slow and catchy to put your body in motion. A little bit of MELVINS with maybe just a dash of KILLDOZER on the last track where the singer drones on about how he's been pissed on. Good stuff but hard to mosh to. (NN)
(Static Records, 235 High St., Leetonia, OH 44431-1125)

TOTAL CHAOS - "We are the Future" LP
One person I know merely stated "Oh Dear" when confronted with this - it's DISCHARGE all over again. Huge spiky hair, songs like "Fuck the System" - there's definitely no beating around the bush here. Good in a way, weird in another - TOTAL CHAOS are in it for the "rebuilding of the punk movement". More power to 'em. (TM)
(Chaos Records, PO Box 2725, Chino CA 91708)

TOTAL PASSOVER - "Eat My Moneymaker" CD
I totally fucked up here. the guy who put this out sent it ages ago, and I lost it. He's been writing, we've been saying,"Next issue." I suck. Funny rocking punk with silly and quite funny lyrics, and a certain emphasis on being Jewish (pro).Quite good, quite funny, and definitely worth checking out. (LD)
(Final Jeopardy, PO Box 8973, Welch Ave. Station, Ames, IA 50010)

TOTEX/SHOCK TREATMENT - split EP
The TOTEX (from Germany) song is slower-paced, traditional punk with an emphasis on the guitar and ominous vocals. UK's (not Spain's) SHOCK TREATMENT deliver three Oi-sounding songs with vocals that are actually intelligent and interesting. PC oi, neat. (KK)
(Andreas Föcker, Dr. Hetzger Str. 7, 46325 Borken, GERMANY)

TRUMAN'S WATER - "Hey Fish" EP
I can't believe anyone thought this warranted vinyl. I don't know if it's supposed to be grunge or splunge or whatever those wacky kids in LA are up to these days, it just sounds like some lousy punk rock and, even worse, "experimental sound collage" to me. This is their second record, with a live LP forthcoming, so obviously somebody somewhere likes them. (EW)
(Drunken Fish, 8600 W. Olympic Blvd, LA, CA 90035)

TULIPS - "Jack Mag" CD
First full length player from these Boston punks & skins (figuratively speaking). The A-side of the "Choco Pig" EP is here and eight other gems sure to curl your toes. Walls of noise collide with melody and hooks galore. This is what the JESUS & MARY CHAIN tried to do early on but failed. Good shit. (ML)
(Sonic Bubblegum, PO Box 35504, Brighton, MA 02135)

TWITCH - "Jedi/Wick"
Excretious PRIMUS-FAITH NO MORE swill with METALLICA-ish riffing and bad songs about being a Jedi knight, go figure. (HD)
(Depression, PO Box 219 Battle Creek, MI 49016)

UNIVERSAL VAGRANTS - LP
Definite "psychedelic revival" here, fairly uptempo and rooted in mid-Sixties blues-based guitar bands from the era just before the Age Of Wah-Wah. It's pretty good for what it is, at least they don't let the length of the "jams" get too out of hand. Probably still not one of the best 500 records ever made from this genre. From France. (EW)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

UNWOUND - "Fake Train" LP
This band has really grown into their own sound. Much more so than any previous release, their influences come off as their own, not something borrowed. They've stolen and weaved a tight weapon out of it all. Fuck if I didn't say to myself "Buy this record, dummy." Driving, screaming, pounding, it didn't leave a single inch of me untouched, truly a joy to feel and be filled by their sounds, ideas and images. (SL)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

UNWRITTEN LAW - "Blurr" EP
For fans of total adrenalin rock-n-roll hardcore. (They even have a fan club) Marked with long drum rolls and eye-squinting guitar solos, these fast paced songs seem to drag on a bit. There is a BAD RELIGION vocal influence felt as well as a hint of newer sounding SCREAM. (MK)
(Red Eye Records, PO Box 16717, San Diego, CA 92176)

URBAN DK - "Denial" CD
Gruff, oafish punk rock with a cynical/sarcastic outlook and an odd collection of lyrical viewpoints. From the venomous "chick brush off" tunes to paeans to beer drinking, the singer's penis and even some "fuck fascism" tunes. Just leads one to believe that maybe critical and consistent thinking is not their forte. Anyway, the music is a bad version of the WRETCHED ONES, DK's, somewhat generic and not exactly raging. (HD)
(PO Box 163, Winthrop Harbor, IL 60096)

VANDALEN - CD
Despite the spooky "sprockets" cover this is a collection of pretty straight ahead melodic punk. Mostly in the vein of mid-period DAG NASTY or something, it's not really my favorite kind of music. Not horrible or anything. But a more raw sound could really inject some life into this band. (LH)
(Teenage Rebel Records, Gerreshjeimer Str. 16, 4000 Dusseldorf 1, GERMANY)

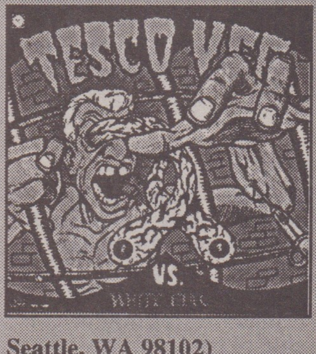
VERSUS - "Let's Electrify" CD
I got this thinking, "finally a great record by one of my fave bands from the far East Coast." But to my surprise it's only six songs. A teaser! Still great melodic punk sort of like last years TREEPEOPLE or, dare I say, HÜSKER DÜ? Don't be fooled by the METALLICA record cover. Great! (LH)
(Remora Records, 272 E3 #1, NYC, NY 10009)

WASHINGTON DISEASE - "No Need To Care" EP

Wow, 12 songs from Norway's W.D., I haven't seen a 7" with 12 songs in a long time, it's really impressing because the sound quality is not as bad as I expected it to be, extremely fast early hardcore ala MINOR THREAT. Straight to the point lyrics in English dealing with greed, racism, friendship, violence, etc.I don't know, but I can't tell the difference between songs—they all sound the same to me. (FA)
(X-Cluded, Martin Kvist, Aasm. Vinjesgt. 12, N-3725 Skien, NORWAY)

WABBIT SEASON - "Wabbit Twacks" CD
Sounding like a garagey version of APPLE or THE THROWING MUSES. Distorted guitar heavy alternative rock every once in a while breaking into a RAMONESY punk tongue in check vein. (MH)
(Wabbit Wecords, PO Box 3735, Wallington, N.J. 07057-3735)

WET - "Eating Out Is Fun/Magic Forehead Vision"
The A side here is a wacky ode to oral sex, backed by a raw basic HEADCOATSy stomp. The flip is more of a garage punk anthem. Good female vocals and a nice Kozik cover. Worth a jam. (WG)
(Rise, 3201 Helms, Austin, TX 78705)

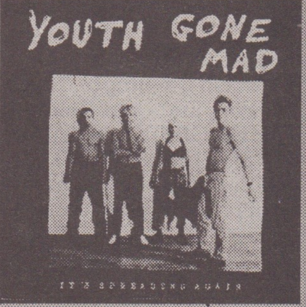


WHITE FLAG/TESCO VEE - split EP
WHITE FLAG lets loose with their ultra poppy brand of punk on "Everything Means Nothing". The melody is so good the BANGLES could have a hit with this! The flip has Mr. TESCO VEE doing a slower but faithful-to-the-original version of the GERMS "Manimal". On (very sharp) sawblade shaped vinyl. (MH)
(Musical Tragedies, PO Box 12034, Seattle, WA 98102)

WITH AUTHORITY - EP
You have to be impressed with a band that recorded and perhaps live in a town by the name of Gnaw Bone, IL! New Yawk HC vocal sound. Harder than thou or just constipated? Nah, it's quite listenable - like the faster, harder then slow and dirgey, tre hardcore. Suzanne's formula for fame and glory: move to New York. (SB)
(Peer Pressure Productions, 4023 Lucerne Rd., Huntsville, AL 35802)

WIVES - "Grinding" EP
A slip of paper came with this record saying "Red Records is pleased to announce the release of a 3-song 7" by NY's WIVES. The WIVES are an all-female trio from lower Manhattan whose music has been described as 'smart post punk' (Jim Santo, *Alternative Press*), 'Chunky power pop' (*Screw Magazine*), and 'Freaked out thrash punk' (overheard at a show). This EP, produced by Don Fury, is Red Records' first ever release. Please listen and enjoy." I says (and I quote) "Ahh, potato salad never dries on the skin tight enough." (SL)
(Red Records, PO Box 2313 Peter Stuy Stn, NY, NY 10009)

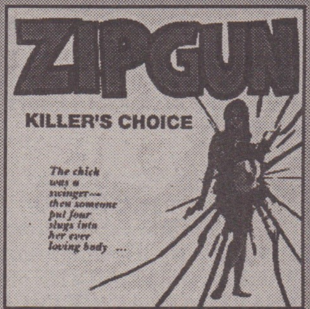
Y-FRONTS - "No Response" CD
More anthemic metallic punk from these guys. Along the lines of THE INSTIGATORS. Very sing-along-able, but the pseudo funk bass riffing really turns me off. (RL)
(Hidden Force Music, Koppeldamn 29, 3012 LGH 4, GERMANY)



YOUTH GONE MAD - "It's Spreading Again" EP
Melodic New York style punk, alternating between male and female vocals. The sax on side b adds variety. It sounds better than you'd think. Their best release. (MM)
(Campary Records, Friedrichstr, 110, 4000, Dusseldorf 1, GERMANY)

ZEKE - EP
Don't know about the name, but ZEKE rocks-out in terrain somewhere between, say, THE MONO MEN and, um, THE NEW BOMB TURKS, which means that they're influenced by virtually tons of other bands. "Value Pak" had me singing along, but I was shouting "Six Pack" for the chorus, what-the-fuck? Your local free 'alternative' paper would call the mysterious, untitled third song a "barn-burner", don't say you weren't warned. (MJ)
(1711 Bellevue Ave #8, Seattle, WA 98122)

ZIPGUN - "Killer's Choice" 45
Sounds like a STOOGES/SISTER DOUBLE HAPPINESS kinda trip with some hardcore beats from the rhythm section on one side. Nice vocals, but the musicianship doesn't justify the length of the "jams". Not terrible, and shows signs of future promise. (EW)
(Musical Tragedies, PO Box 12034, Seattle, WA 98102)



ZOINKS! - "Dump-Eye" EP
Man, you would think they were from Benicia or something. It's catchy, but they sure do wear their influences on their sleeves. There's CRIMPSHRINE-ish parts. MONSULA-ish parts. SCREECHING WEASEL parts. These lyrics about smoking have got to be a joke. Real basic recording helps give the pop songs a raw edge. (LH)
(Satan's Pimp, 1409 Tonopah St., Reno, NV 89509)

V/A - "A Scream From The Silence Vol II" LP
A cool D.I.Y. project: A comp album featuring 10 bands - each band pays $50.00 for 50 copies and the label sells the other 500 copies. Offer only open to bands who don't have vinyl out already. A good way to get heard outside of said bands hometown. "This sounds great, but how do the bands sound?", I can hear you asking yourself. The variety of genres make it hard to review or give an overall feel, cos we've got dance-ish (quite good!) to grind. A sample of the goods: WIDE, STILL THE SAME, LEGAL AXION, JOBBYKRUST, and EXTINCTION OF MANKIND. (SB)
(Looney Tunes, Top Flat, 23 The Esplanade, Scarbourough, N. Yorks Y011 2AQ, ENGLAND)

V/A - "Beautiful Music To Throw Blows To" EP
RIG is speed industrial thrash that is way kool and danceable. It throws in some righteous melancholy guitar things. F.Y.P. is speed punk thrash. POCKET is more melodic and mid-tempo noise with "ohohohoh"s. ROSEMANY'S BILLYGOAT has a slight DK's feel with the gitter harmonics and Jello-type vocals. This record also sounds good on 33 rpm (slow + industrial drag) (AI)
(J-Sin Records, PO Box 10055, Torrance, CA 90505)

V/A - "Electric Carnival" CD
This cool French-produced international compilation focusses primarily on previously unreleased 60s-inspired material, whether 60s punk, garage pop, or neo-psych. As with most underground neo60s comps, it contains a mixture of outstanding punkish rockers (like the cuts by WILLIE LOCO ALEXANDER, LA SECTA, the EMBRYONICS [yeah!], DEAD MOON, the DIRTEEZ, the CRYPTONES, and an oldie from the OUTTA PLACE), decent but undistinguished stuff, and wimpy throwaways. Several of the bands perform covers, and the CD comes with a nice insert with info and pics of the bands. (JB)
(Kinetic Vibes, c/o Philippe Petit, 8 pl. des Marseillaises, 13001 Marseille, FRANCE)

RECORD REVIEWS

V/A - "Fieldburn" CD
A comp. from Eugene, Or. of, I guess, Eugene-ish bands. All genres are covered here from hardcore to college rock. Standouts are the UK-ish indie pop of the PEARL DIVERS and the GITS-ish FLYPAPER. (RL)
(Pro Arts, PO Box 5792, Eugene, OR 97405)

V/A - "Fuck Rush Limbaugh" EP
On this compilation PUBLIC DESCENT provides a major noise assault with melody parts sprinkled in. Very good. SOCK-EYE offers a sing along novelty number "we are circumcised". TURNBUL A.C. attacks with up-tempo stop short hardcore quite pleasant actually, they follow with "dirt boy", a little slower. HALLUCINATION REPAIRMEN drum and scream all over the place. Ouch! The listener needs nerves of steel for the comp. (BR)
($3 ppd: FR/Chicken Pharmaceuticals, PO Box 234, Little York, NJ 08834)

V/A - "Grunge Lite" CD
The final exploration of Seattle's grunge pop. Total disco elevator easy listening muzak. You know the end is near sight. This disk rounds off a list of hits by mass appeal stars NIRVANA, PEARL JAM, ALICE IN CHAINS, MUDHONEY & many more. Mellowed out on to a sequencer even mom and pop will like! Hell now, you can have your teeth cleaned by a grunge dentist. It's pathetic, repulsive, over zealous and sure fire hit to sell a few hundred thousand units. Sara must bare the curse of C/Z Records now! (SM)
(C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

V/A - "Intolerance" EP
This is a really cool 12 page comp about racism. 4 Straight Edge Italian bands, including OPEN SEASON, with really good straight forward hardcore; CHEMICAL POSSE, with a fast short song with cool lyrics; IMMORAL MAJORITY is probably the best band on the 7", with a song against fascism—great tight hardcore; BY ALL MEANS, with their heavy slow and fast sound. It also includes an explanation about what the record is about, and the lyrics are translated too. Recommended. (FA)
(Aarghh!!, Via Del Voltone 11, 41100 Modena, ITALY)

V/A - "It Came From Jay's Garage" LP
Jay likes '77 punk, and likes to have bands play at his "pad." You know the kinda place I'm talkin' about, like you're so drunk you ain't gonna listen to shit except the words "beer-run," but nevertheless wind up singing some song you can't quite remember the next day. THE SPONGES, JIM DESMOND, BARBIE ARMY or SPIES WHO SURF could be the soundtrack to one of "those" nights, but is it as good sober? (MJ)
(Moving Target Records, 330 Hudson St, New York, NY 10013)

V/A - "Julep" CD
A second collection of recordings from the famous Yoyo Studio up in Olympia. A good range of songs and bands here makes for a much more interesting comp. Like most comps, I fast forwarded through a majority of it, but standouts included CUB, YOUNG GINNS, KARP, SLANT 6 (a capella and all), ADICK-DID, CHOREA and TIGER TRAP. Cool. (LH)
(Yoyo Recordings, PO Box 10081, Olympia, WA 98502)

V/A - "Let's Make the Wiener Kid Sing His Song!" 2xCD
This is a TCI sampler featuring 40 songs on 2 CD's. The labels represented are Skene!, Sonic Bubblegum, Crackpot, Staple Gun, Big Money Inc, Bar None & Project A Bomb. Of the 37 bands on here I like HEMI & DOG FACED HERMANS best. Nicely priced at: (DH)
($7 ppd: Adrenalin, 1263 Donohue Ave, St Paul, MN 55104)

V/A - "Life is Change" CD
A comp from Europe with lots of American bands. MONSULA, SCHERZO, YOUTH BRIGADE, and THE VAGRANTS from the US and GRUSCHENKO, DER HOLLE, and BLUMEN AM ARSAH from Europe. There's a European RORSCHACH that sounds nothing like the US RORSCHACH. MONSULA'S songs were a recording student's project so the mix is terrible but for good versions they are on "Sanitized". The VAGRANTS song "Used" is the best track here. SCHERZO turns out some SAMIAM sounding numbers. All in all it's pretty enjoyable. (OP)
(Beri Beri, Marschner Str 32, 2000 Hamburg 76, GERMANY)

V/A - "Lion City Hardcore" CD
Free CD that came with issue 88 of the BigO magazine. Although the magazine is mostly major label schlock, the CD is nothing but Singaporian hardcore. Pretty consistent quality wise although most bands follow the straightedge formula. Outstanding songs from ENRAGE and VOICEOUT, also includes UNITED BLOOD, STOMPIN' GROUND, SOULFIRE and 5 others. (TM)
(BigO, Options Publications Pte Ltd, PO Box 663, Robinson Road, Singapore 9013, SINGAPORE)

V/A - "Music For The Proletariat" CD
The Allied Recordings All-Star Musical Circus lays down 26 tracks of refreshing, energetic, new-fangled, finger snapping ditties. All corners of the punk universe were scoured to bring you such acts as BUZZOVEN, FIDDLEHEAD, JAWBREAKER, PISSED, SCHWARTZENEGGAR, STRAWMAN, WAT TYLER, TRENCH, and a plethora of others. Equally refreshing whether you're a working man or a lazy ass punk. (CD)
(Allied Recordings)

V/A - "Offside" CD
A run of the mill collection of punk, metal, hardcore and thrash from a buncha Swedish bands. It's all fairly disposable except for a few happening breaks from SVART SNO, THE SUN, and STROBE (must be something about bands that start with "s"). Okay. Not worth writing home to grandma about. Maybe "it's a Swedish thang...you wouldn't understand." (CD)
(Wounded Records, PO Box 193, 612 24 Finspang, SWEDEN)

V/A - "100th Gig" 12"
DOA open with a version of "Death Machine" so uncannily like the LP version that it might well be just that. MIGHTY MIGHTY BOSSTONES remind me of every other boring generic reggae band in the world. COWBOY KILLERS offer a good, energetic hardcore song and a lively dance-funk-dub "remix" thingie with a punk song hidden somewhere underneath. Who decided to put these songs side by side inside this plain white cover, I guess we'll never know. (EW)
(no address)

V/A - "Penis Cow Boy Comp #1" EP
A cool DIY 7" project with four bands from Austin. One side has NOODLE and ANDROMEDASTRAIN and both sides remind me of the dearly departed Wynona Ryders. Side two has the harder sounding TABITHA and SNOWBALL. SNOWBALL steals the show with "Hell Machine" an epic poem about low-riding impalas.
(Bunkhouse Records, 912B Elizabeth, Austin, TX 78704)

V/A - "Plug" CD
11 bands, 23 songs, 74:16 minutes long CD from Ottawa. I think this CD is to long and only half of it is worth listening to. There is a little bit of Rock 'n Roll, Punk, Ska, Pop, and even Country music on it. The most talented bands are THE AGE OF FAITH, MS GESUS, FURNACEFACE, UNCOMMON SOCIETY, SKATTER-BRAINS, and NEANDERTHAL SPONGE. Some of these bands sound so commercial that I wouldn't be surprised if I saw them on MTV. (FA)
(One Handed Records)

RECORD REVIEWS

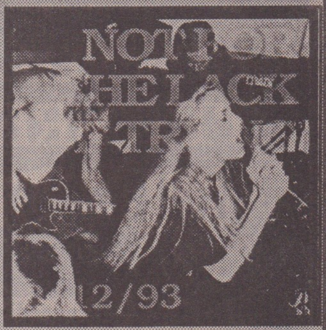
V/A - "Reality Control" LP
One unbelievably inspirational D.I.Y. project. I mean, we're talkin' recycling record covers from thrift shops, gluing each and every one, folding and screen printing each one. So each record is an individual masterpiece! Great music from RUGBURN, SPARKER (a reasonable like facsimile to ska), WAD, HAN-SHAN, AGENT 94 (wayyyy cool), and DARAKA (featuring spoken rant "Burn Your Docs", worth getting for this alone..). (SB)
(5970 Birch #2, Carpinteria, CA 93013)

V/A - "Refugees From Romper Room" EP
The DIY 7" EP comp lives on. DIXIE WASTE (TX), HUMUNGUS (TX), STEAMIN' CUP O' JOE (AZ), & ALCOHOLICS UNANIMOUS (OR). The HUMUNGUS song; "Learn to Say Fuck You" is the standout here, substituting 'LMNOP' for '1234'. A.A. get honorable mention with "I was a Teenage Straightedge." (DH)
(Baloney Shrapnel Records, PO Box 6504, Phoenix, AZ 85005)

V/A - "Revive Us Again" EP
A Belgium compilation with a mix of bands from with Europe and the United States. For the most part, this is hard hitting, fast paced hardcore with a few grinding tracks thrown in. Including the AGATHOCLES, MEDICINE MAN, RUPTURE, HIATUS, MAN IS THE BASTARD, EXCREMENT OF WAR and NATIONS ON FIRE. The stand out is the AGATHOCLES with their sing along anthemic "get off your ass". good stuff. (MK)
(Machination Records, c/o Jeroen, PO Box 90, 8500 Kortrijk, BELGIUM)

V/A - "Revolutie?" EP
A split between two Romanian underground bands (the first documentation of such) on limited-edition red wax. PAN SAMENT verge between glam and rock, where TECTONIC charge out five speedy thrashers with a very Swedish flair a la MISSBRUKARNA or HUVUDTVATT. This new label is run by Lük Haas, and is dedicated to exposing new bands and scenes the world over. Right on! (KS)
($6.00 ppd: Tian An Men 89 Records, Antipodes Souterrains, 28 rue de Soultz, 67100 Strasbourg, FRANCE)

V/A - "Squatt Toujours!" EP
A crazy live document of two French hardcore units. RABIA are totally frothing stuff, with Italian-hardcore-style rock breaks betwwen the jackhammer formula. SEA SHEPARD congeal less 'songs', but then go totally great with over-the-top noise and shouts that carry things through—outside of a kind of pointless DOOM cover. Lots of political literature fills this out...but all in French! (KS)
(Lacroix Audrey, 12 rue Gaston Plante, 45100 Orleans, FRANCE)



V/A - "3-12-93" EP
The packaging is rad for this. Fan boys/grrls can fold the cover different ways to put your favorite heroes on the front cover. Hero's to choose from are SINKER, JOHN HENRY WEST, MANUMISSION, and NOT FOR LACK OF TRYING. The JOHN HENRY WEST song sounds SWIZish and is much better than their 7" songs. SINKER do a slower number with an IGNITION feel to it. MANUMISSION and NOT FOR LACK OF TRYING sound more straight forward like HEROIN. The idea of this comp seems to be that jaded people who think they've seen it all are missing some really good new bands, like the ones who played in Santa Barbara on 3-12-93. (OP)
(Ebullition, PO Box 680, Goleta, CA 93116)

V/A - "Trost" CD
Previously a cassette only label, venturing into the world of CD's with a comp of all their cassettes. As with most comps of this nature, there's a variety of styles and quality here - from quirky noise to polyrhythmic thrash. There's a non-pretentiousness to this that really won me over - Tracks from DEADZIBEL, TOBI OR NOT TO BE, THOSE WHO SURVIVED THE PLAGUE, and SNAKKERDU DENSK and 8 more. (TM)
(Andreas Hollering, Schonbrongasse 16/6, A-1080 Wien, AUSTRIA)

V/A - "Your Invitation to Suicide" 2xEP
The NOMADS, GORIES, and HONEYMOON KILLERS lead a pack of bands covering material by proto-rocker Alan Vega of SUICIDE. Styles vary as do results, but each band certainly brands their tunes with an individual stamp. An enjoyable novelty for fans. (SS)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

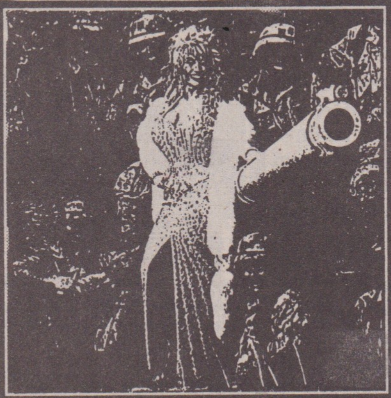
VIDEOS

Reviews: (DM) Devon Morf, (JG) Joseph Gervasi

THE MOTHERFUCKERS - video
THE MOTHERFUCKERS want to be the next G.G. ALLIN, "but not to the extent of eating or throwing shit!" What are we left with? A buncha clods throwing food like third rate BUGOUT SOCIETY and playing some metallic, "rockin'" hardcore. They say in their press pack that their cover charge is "less than 5 bones so the real underground fucks can afford to get in! (and have more money for beer!", but enclosed is a flyer for a $8 show with G.B.H. Best of all, when the oafy singer spits on someone off camera he actually apologizes. I never heard the G.G. ALLIN he claims to emulate apologize after any of his wild on stage antics. G.G. Lite? G.G. with a smile? Don't send money for a video, priority mail them Clue. (JG)
(Christopher Grunert, 4765 S. 26th, Milwaukee, WI 53221)

G.G. ALLIN & THE MURDER JUNKIES - "Hated"
You'll probably laugh from start to funeral; but probably not as long or loud as producer/director Todd Phillips who won a Time Warner's Post Production Grant for this project and went on to work with New Kids on the Block. There's interviews with everyone from ALLIN's brother Merle, ALLIN's high school teachers, current and ex band members, fans and ex school buddies. Highlights include footage of fifteen fans jumping G.G. and breaking his arm, G.G. smearing shit on his face, G.G. having a woman piss in his mouth for a birthday present (while he simultaneously vomits), G.G. shoving a banana up his ass at a NYU spoken word performance, and G.G.on Geraldo. There's also a number of interviews with ALLIN where he reveals curious insights as to his life he lived. Often he even comes across as more human than the monster he's painted as being, and you actually start to like the guy, but then he goes and beats up a woman in the crowd with no provocation and you're back to square one. Over all, almost everything you wanted to know about G.G. but were afraid to ask (or witness first hand). Great production, footage and sound. The open casket funeral footage is priceless. (DM)
(Film Threat, 2805 Magnolia Blvd., Burbank, CA 91505)

V.C. GOES ALUMINUM.



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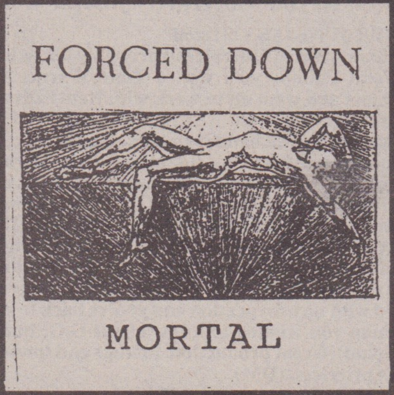

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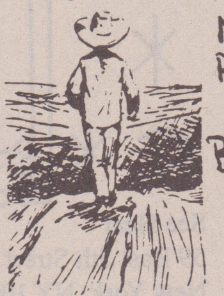

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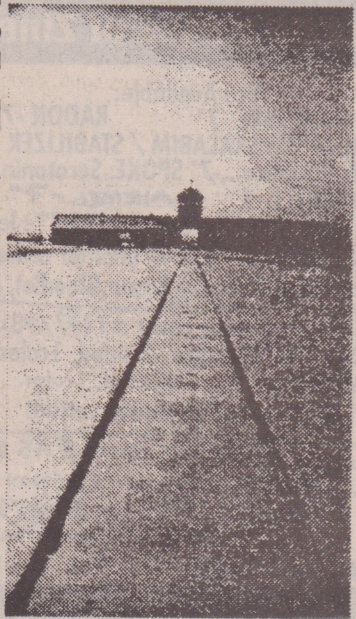

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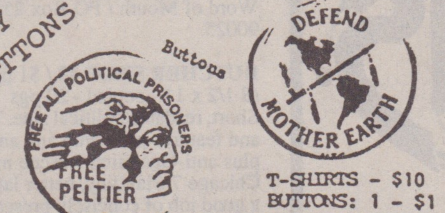

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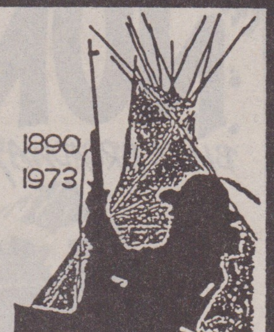

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AIM LAWYERS MAP OUT DEFENSE

ST. PAUL, Minn. — Defense attorneys for American Indian activist Leonard Peltier say they will pursue efforts to overturn his conviction for shooting two FBI agents on the Pine Ridge Indian Reservation in South Dakota. The 8th U.S. Circuit Court of Appeals Wednesday ruled federal prosecutors were consistent in arguing that Peltier either fired the shots that killed FBI agents Jack Coler and Ronald Williams on June 26, 1975, or helped the person who did.

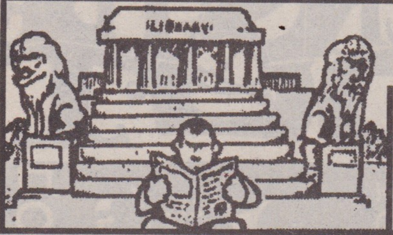
Peltier had contended in his appeal that while the government had tried him solely on the basis that he was the gunman responsible for killing the agents, prosecutors later conceded they did not have enough evidence to prove that. The appellate court also rejected Peltier's claim of government misconduct, saying those issues had been dealt with in his two previous appeals or should have been raised earlier.

from SHUT THEM DOWN newsletter of
Colorado Coalition to Abolish Control Unit Prisons
ROCKY MOUNTAIN PEACE CENTER
PO BOX 1156 BOULDER, CO 80306-1156

AT&T Exploits Prison Labor

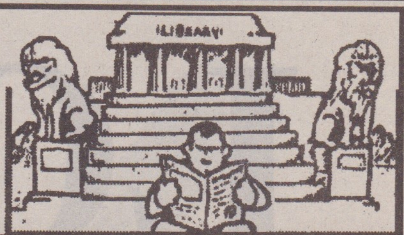
The phone company has found a way to dump union workers, save big money and exploit the labor of prisoners, all at once. According to reports from the Communications Workers, AT&T is contracting out telemarketing jobs to firms that provide labor practically free through the prison system. The company is planning to lay off thousands of telephone operators — all union members who could perform the telemarketing work. Prisoners, of course, have no option about performing work they are assigned.

What do the AT&T subcontractors pay prisoners for telephone work? Try $2 per day. For that, the prisoners — essentially slave laborers — have to call area businesses, identify themselves as AT&T representatives and try to sell AT&T products and services. The prison systems in Colorado, Oregon, Arizona, New Mexico, Ohio, New Jersey and Florida sell the right to exploit prisoners to a firm called Unibase, which in turn sells the service to AT&T.



BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (MB) Michelle Belacic, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (ML) Missy La Vallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith, (JW) Josh Wormley, (SZ) Sarah Zimmerman



A-KONTRA #7-11/93 / $3.00 ppd
8 x 11 1/2 - printed - 56 pgs - Czech
It's amazing how good zines from Central Europe can be, and this is one of them. This issue carried an interesting article on the Peter Bergman, founder of the Black Hand, and spokesman for Animal SOS. There is also plenty more on the world wide anarchism movement.. This zine is always hardcore, and worth picking-up if given a chance. (HH)
PO Box 552 / 170 01 Prague 7 / Czech Republic

AIM YOUR DICK #2/ $1.50 ppd
8 1/2 x 11- copied- 38 pgs
This fucking rules!! I don't even know how I am going to fit all I want to say about this zine into the small space allotted. This is a compilation of essays which span topics such as environmental racism, confronting gangsta rap, pro-abortion, and many others. Don't be afraid of this; it is enlightening, entertaining, and absolutely clear in its presentation. These women have gone out on limbs before with certain issues, and they have no intention of stopping. Radical, brilliant and rhetoric-free. It's the thinking woman's zine. Enough said? (SZ)
PO Box 4655 / Berkeley, CA 94704-0655

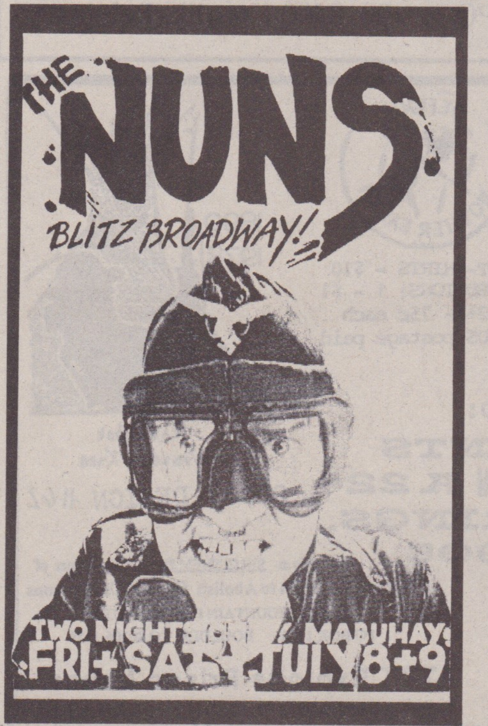
AIMLESS #2 / $0.75 ppd
5 1/2 x 8 1/2 - copied - 46 pgs.
Touted as the MTV Gangster issue, I wasn't sure what to expect. The slant this has taken is to give us the inside scoop on the trendiness of suburban gangsterism, in a negative context, much of which there is good cause in doing. This in no way explores the youth culture of rap or of the gangster nor poses any profound social questions of this phenomena. BUT it does put down the silly macho bullshit that goes along with wanting to be a tuff guy gansta! Which is cool. Other short stories, poetry, and reviews not connected to the theme. Fucking annoying handwriting in places - go to Kino's and rent an Apple folks! (SB)
1015 Nokomis St. / Clearwater, FL 34615

ALARM #7 / $10 year or what you can afford
8 x 1/2 x 11 - offset - 24 pgs
"A revolutionary ecologist newsquarterly" from the Northeastern US. Lots of useful info and anecdotes from Earth First!ers around the world. Written by and for serious, full-time ecowarriors, so I can't criticize them too much for their tendency to slip into snooze-inducin' rhetoric and jargon. Overall very informative and hopefully will be an inspiration to many. (EW)
PO Box 804 / Burlington, VT 05402

ALTERNAZONE #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Great sense of humor, inspiring writing dealing with gender, and an identity all of its own. Fairly small, and handwritten, but I can't help but feel good when I read this. Just get it, OK? (MW)
Patricia K. / 14 Loyalist Ct. / Markham, Ontario / L3P EA9 / Canada

AMERICAN SALAD BAR #3 / $2 ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
A really cool idea for a fanzine here. Not only are there interviews with a wide range of bands (Velocity Girl, The Cows, etc.). But included are cooking recipes from bands like Kicking Giant, Truman's Water, Jesus Lizard and Beat Happening. Awesome! (LH)
ASBHG / PO Box 250207 / New York, NY 10025-1533

ANSWER Me! #3 / $4.00 ppd.
8 1/2 x 11 - offset - 132 pgs.
Probably the best glossy zine presently in existence. I shouldn't be surprised at how many people hate this periodical but I am. Dismissed by a *Ben is Dead* reviewer as "that pathetic upper class white trash couple" the Goads, who put this out, are a little bit more than such an Alternative Culture oxymoron. Their intelligence is evident if you can read subtext (see "The Judas Priest Suicides"). Are they racists? There's an interview with Boyd Rice but they feature Al Sharpton too. Are they homophobes? Maybe but they talk to NAMBLA. Sure it's mean spirited but at least its honest. 100 Suicides (including Hitler, Abbie Hoffman and Hemingway) rocked. Also "Prank calls to Kevorkian." (JD)
Goad to Hell / #666 1608 N. Cahuenga Blvd. / Hollywood, CA 90028



ARNIE #5 /$2.00 ppd.
8 1/2 x 11 - printed - 24 pgs.
Very well done, great layouts. Follow the adventures of the comic character Arnie as he pursues the revolution. Heavy anarchist/class war leanings. Interviews with Schwartzeneggar, and an especially enlightening one with Chumbawamba — watch as they backpedal on their "ideals" — thrill as they defend The Blaggers (signing to EMI) with the "message to a larger audience" crap, and be stunned by the inane comment "the MRR white middle class reaction against dance music is really racist..." Yep. Chumba fans should definitely give this a read. Luckily Schwartzeneggar offers a different perspective on similar themes. Also has record/zine reviews. (GF)
16 Palairet Close / Bradford On Avon / Wiltshire, BA15 1US / England

BABY SPLIT BOWLING NEWS Volume 3, Number 5 - $4 ppd.
8 1/2 x 11 - copied - 44 pgs.
A lot of the truly insane people in this world never actually get locked up. Either that or I just don't get it. Bowling. Babies. Physics. Glossolalia. Yeah. (TJ)
PO Box 7205 / Minneapolis, MN 55407

BOBBY IS FRED #1 / $6year sub
6 x 11 - copied - 8 pgs
This is an all-text experiment that actually works really well. Most of the zine is devoted to short (sometimes absurd) Q & A sessions with bands. Butthole Surfers (the best), Jawbreaker, Muffs, Distorted Pony. The writing seems spontaneous and offbeat, never forced. And you get, as an added bonus, a healthy dose of cynical, funny as hell, fuck major labels, fuck Sub Pop attitude. (DS)
Word of Mouth / PO Box 25656 / Los Angeles, CA 90025

BUTCHER SHOP #2 / $1 pp
(8 1/2 x 11 - copied - 20 pgs
Short, readable political zine. This is the "Drug Issue" and features pro-hemp and anti-drug testing articles, plus anti-Operation Rescue material and info on the Chicago 7 trial (hey, better late than never). They do a good job of concisely presenting basic information on these topics, the drawbacks being that many of you will already know most of this stuff, and that between the large typefaces and the vast expanses of blank space, there's not a lot to read here. (EW)
2117 Lyndale Ave S. / Minneapolis MN 55405

CANDIVA CULTICAT #1 / $4.00 ppd.
8 1/2 x 11 - offset (glossy cover) - 140 pgs.
This zine from Winnipeg is as bizarre as the name (the name requires more explanation than I have room for and I don't think, even then, that I'd get it right). Large chunks of this scarcely classify as a punk or underground mag - they review a Bryan Adams/Steve Miller concert for Chrissake - but there's ample stuff on the thriving Winnipeg zine culture and hardcore show reviews, as well as the interesting articles on life in Winnipeg ("Ratman" and "Johnny Sizzle") to make up for that. Sex performer positive stuff on the Jane Jones Circus and Lisa Lipps et al. Canadians have a strange sense of humor. (JD)
PO Box 44027 / Redwood Center / B2-1155 Main St. / Winnipeg, Manitoba R2W 5M3 / Canada

CHEERLEADERS #1 / $2
5 1/2 x 8 1/2 - copied - 44 pgs
"Art" and "commentary" on cheerleaders, from Spaz, whose stuff you may have seen in other zines. Personally, I guess I don't find much interest in his analysis of cheerleaders or its relation to punk culture, as it

seems obvious to me that it is done by some feminist-fearing guilt-stricken white boy. Spare me. (ML)
Spaz / 5812 Darlington Rd / Pittsburgh, PA 15217

CHEESE LOG #5 / 50¢ plus 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs.
Yes, the title says "cheese", but I didn't find it cheesy at all. In fact, it's really quite good! Intelligent pieces on female competition, AIDS, the USPS, and a million fuckin' things to do on a rainy day. All it needs now is a coloring book section and we've got a weekly reader for punks! Not really, but this has an irresistable sense of humor and is way fun to read. So when are you gonna order this? (MW)
PO Box 802 / Fairport, NY 14450

CHILDREN OF THE VOID #2 / $2 ppd
(8 1/2 x 11 - copied - 64 pgs
The next step in the evolution of the queerzine? This great zine focuses on unity between punks and assorted misfits of all sexual flavors, done by a varied group of folks with some good things to say. Savage letter war with Teg (Bundle of Sticks), erotica of various sorts, F Defective interview, intro to Wicca, Rainbow Gatherings, plus interesting art and graphics throughout. (EW)
PO Box 286 / Paramount, CA 90723

CLOWNHEAD #1 / $.50 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Nora doesn't like clowns much. And neither do I, just like pets and comics. That's kinda what this zine's about, and lots more too. Like stories about popularity, 90210, jobs, parks and "girlie stuff." Lots of little stuff and definitely worth the price. (JX)
PO Box 156 / Warrenburg, MO 64093

COB #1 / $1.00 ppd
8 x 11 1/2 - copied - 28 pgs
A completely hilarious zine! Tons of band info, Swill being the dominant one, the others Sloth and the Downers, plus Kotter and the Sweats. There are some record reviews, but mostly just plain fun. More Twinkie Talk! (HH)
4310 Old Orchard / Box 7 / Montreal, Quebec H4A 3B4 / Canada

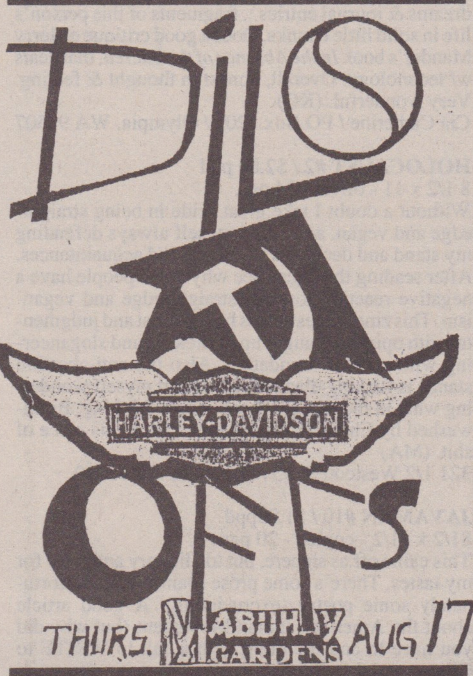
COFFEE & HASHBROWNS #2 / $1 ppd or trade
8 1/2 x 11 - copied - 28 pgs
Interesting but kinda undernourished zine built around No Solution and Skankin' Pickle interviews, plus ads, reports on the editors' love lives (prognosis appears bleak), cigarette reviews, lots of blank space, and more, but maybe not as much more as there could be. A good short read. (EW)
12206 Plumbrook / Houston, TX 77099

COLON ON THE COB #2 / $2.00 ppd.
8 1/2 x 11 - copied - 50 pgs.
I generally try to avoid gender essentialism, as it can be a fairly loaded topic, but I will say that the amount of zines I receive of this nature are predominantly from guys. This one's from a woman, Stella Cult, which goes to show you that gals can be every bit as much fans of the acetylene torch to the genitals sort of thing as the hairier half of humanity. True crime, Candiru, Agathocles and John Wayne Gacy. I think we should all be thankful for *American Liberalism*™, if it weren't for *A.L.*™ guys like Gacy would be hanging high and then who would these editors interview? (JD)
5218 Theodore St. / 2nd Floor / Maple Hts., OH 44137

CONTRA FLOW June / Free with IRC
8 1/2 x 11 - copied - 24 pgs.
New and cleanest looking issue of this publication doesn't have so much political news as general information on current issues and tactics from a leftist/anarcho position. Included is a very interesting article on the High Tech Prison attacked by the RAF. (LH)
56a Infoshop / 56 Crampton St. / London SE17 / UK

D #3 / 2 stamps or trade
8 1/2 x 5 1/2 - copied - 24 pgs
This zine revolves a lot around music, with interviews with Laura of Superchunk, Come, Sebadoh, Royal Trux, some comics and reviews. Simple, but inexpensive, so you can't complain.(ML)
Adam and Lari / 14723 Botany Way / N.Potomac, MD 20878

DIESEL #1 / $2.00 ppd
7 x 8 1/2 - copied - 20 pgs.
A thoughtful first issue covering a range of personal/political beliefs. Its always interesting to read what men have to say about their position in culture and how they feel about issues such as rape and sexual harassment - and this is no exception. A big thumbs up, read it and respond. (CC)
Ryan T. Kegley / Foster-Martin 301 / Bloomington, IN 47406



DISHWASHER #10 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
This is the "comix issue". I had a friend who suffered a nervous breakdown from his dishwashing job, and after reading this, I'm sure he's not the only one. This zine has become a legend of sorts in taking a bad job and turning it into a great read. The contributions here range from weird to hilarious, but altogether, awesome! (ML)
PO Box 4827 / Arcata, CA 95521

DREGS #7 / $5 ppd
81/2 x 12 - offset - 46 pgs
This is the "fear" issue, where along with the usual reviews and interviews (Ministry and Mudhoney for instance), bands are asked what they are afraid of and also an interesting report of the Reading Festival. Don't let the slick cover scare you away...the inside is down-to-earth and easy to read. (NR)
PO Box 110 / Liverpool / L69 8DP / England

DROP OUT #1 / $1.00 or .50 p ppd or trade
8 x 6 - copied - 16 pgs
Cool little journal style zine from Scotland. The editor shares his thoughts on life in general and experiences of going on road trips to BMX contests and all the mishaps and moments that occur while on the road with friends. Handwritten and decent layout. Can't wait to see more. (MA)
Allan McNaughton / 186 Kingsheath Ave / Glasgow G73 2DB / Scotland

EASILY GROSSED OUT #2 / $2 ppd. world
6 x 8 1/2 - copied - 40 pgs.
I'll try to be as objective as I can be, despite the fact that this person is presently crashing on my floor. This is a great queer punk zine, and one of the only ones of its type to focus on hardcore. Music, that is. Refreshingly non-elitist with a shitload of energy and enthusiasm, this blows away most zines by kilometers. Interviews with XHomo PosX queer str8 edger Jason from *Kill the Robot* zine, Capitalist Casualties, and Christ on a Crutch. Incredibly cute drawings and a great disposition make this a must. (MW)
Gwenael Rattke / 3 Rue Isidore Louveau / 35700 Rennes / France

EYE NINE #3 - 1¢ + 2 stamps
A tree grows in Raleigh, North Carolina. Brief, charming interviews with Jawbreaker and Fragrant Cloud. Plus politics, comics, burrito hijinks and, yes, a Dischord ad. Every growing boy needs stamps. (TJ)
2213 Mariner Circle / Raleigh, NC 27603

EYE OF THE KUDZU #8 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
Great little zine here! I mean, it's not exactly type-set or slick or anything, but it's got such a great attitude to it. Zines with distinct personalities are definitely ahead of the pack in my book. It's got a few lists and a Jawbreaker interview, but wait - there is a cool piece on racism, cute cartoons, fun drawings, and personal stuff too. Sincere and inspired, this is. (MW)
Priscilla Grim / 502 Stovall St. SE / Atlanta, GA 30316-1518

FACTSHEET 5 #48 / $3.95
81/2 x 11 - offset - 96 pgs
As always, indispensable if you are of the mind to shop for zines by mail or are seeking out the unusual. But...the contents and styles seem to be so much of the editor's opinion and not so much a sourcebook like F5 of old. Change the name or start numbering from the beginning of your term, R. Seth. It's just not the same. (NR)
PO Box 170099 / San Francisco, CA 94117-0099

FLIPSIDE #85 / $3.00 ppd.
8 1/2 x 11 - newsprint (color cover) - 156 pgs.
Well, I grabbed this on the strength of the cover alone - what a fucking great cover. It's their Japanese Invasion issue -although interviews with the Boredoms, 5678's, and Teengenerate make up the Japanese contributions. As always, a good read - their biggest issue yet - I may not always agree with them, but I definitely always read it cover to cover. (TM)
PO Box 60790 / Pasadena, CA 91116

FOREVER AND A DAY #6 / $1 ppd.
7 x 8 1/2 - copied - 24 pgs.
Passionate, angry, & intense. Oftentimes defensive, assuming you don't understand or share the editor's sentiment. Contains various writings on things that piss this person off & lots of the word "fuck." Also interviews Bill Barbot of Jawbox. Sometimes a bit disjointed in thought, thus making ideas hard to follow. Emotive & dramatic in an almost detached way? However, definitely worthwhile. (KC)
1912 Electric Ave. / Bellingham, WA 98226

FRUG! #3, 4, 5 / 50p cover price, overseas "write for details"
8 1/2 x 11 - copied - many pp and more each issue
I have many questions about this zine. How do they manage to put it out every month? Who the hell are Huggy Bear? Lots of long interviews, gig & record reviews, all written in this manic uptempo style that addresses its readers as "pop kids" (is that supposed to be sarcastic?) and addressing every conceivable niche

of "indie" from the crustiest DIY to the most-hyped corporate chart-toppers (these three issues feature a massive Buzzcocks interview, plus coverage of bands like INXS, Eugene Chadbourne, NoFX, Samiam, Suede and others like them). I think maybe you have to be British to really understand, but it's a lengthy and interesting read at any rate. (EW)
1 Mellon St / Newport, Gwent NB9 1EP / S. Wales / UK

GEEZUZ #8 / $2 ppd.
81/2 x 11 - copied - 19 pgs
This is really stupid at times - there's just enough good stuff to make it worth reading. Interviews with the Butthole Surfers and Peter Bagge, Ed Gein's tips for serial killers, STD stories, reviews (comics, shows, zines, sound) OK, but not nearly as good as they think they are. (DS)
297-810 W Broadway / Vancouver BC / V5Z 4C9 / Canada

GIRLFRIEND #1 / $3.00 ppd.
8 1/2 x 11 - copied - 40 pgs.
I wasn't sure if I was going to be able to relate but since I promised here's the review. *Girlfriend* is an SF zine that, for the most part, covers the drag culture in all its manifestations, with quite an agreeable sense of humor. Tips on DIY makeup for "fags and dykes", rundown on deviant art and where it can be found, a homage to the closed Club Uranus and the era it represented to some, Joan Jett Blakk's presidential campaign diary, an examination of drag in and out of the mainstream and some girls discuss environmental responsibility. Well put together. (JD)
PO Box 191781 / SF, CA 94119-1781

GLOSSOLALIA #2 / 4 stamps
8 1/2 x 11 - copied - 70 pgs.
Pretty standard zine fare to be found here. Big zine with long interviews with Beth from Oiler and the Red Aunts, featuring such topics as masturbation and yeast infections. Also record and show reviews, commentary on local LA scene stuff, and fiction. (ML)
2041 N. Vermont #402 / Los Angeles, CA 90027

GOLGOTHAS - ROLLER COASTER/ $5.00 ppd
8 x 11 1/2 - offset - 72 pgs - Greek
This zine is a combination of two separate zines doing one issue together. And the content is completely about bands, Riot Grrrl, Danzig, Night Stalker, Honeydive, Blue Cheer, etc... It's a well put together zine, also with plenty of record reviews. (HH)
Bill Pavlides / 17 Pindou str. / 132 31 Athens / Greece

HANGING AROUND #5 / $4.00 ppd
8 x 11 - offset - 68 pgs - Swedish
Besides the shitty photos of muscleman Glenn Danzig I liked this zine. It's mostly for the leather jacket crowd; band info on Anti Cimex, Reptile Smile, Kazjurol, plus others. Lots of reviews and ads. What else? Article on Charles Manson, reproductions of Giger paintings, and plenty of sex. (HH)
Patrick Carlssen / Hunnemaravagen 11 / S 374 34 Karlshamn / Sweden

HECTIC TIMES #5 / $6
81/2 x 11 - copied - 44 pgs
As of late, Santa Cruz and surrounding towns seem to be brimming over with young bands. This zine highlights their talents and ideas from art to music to skating. Twelve bands transfer these to audio on the accompanying cassette. While most stick to traditional hardcore or punk, Candy Apples and Herbert stuck out for original material. A cool idea. (NR)
PO Box 2652 / Santa Cruz, CA 95063

HELLBOUND #7 / $1.25ppd
7 x 8 1/2 - copied - 40pgs
One of my favorites this month. Out of Olympia, WA. Funny, total nonsequitur stew. Name your favorite marsupial, A story about Canadian border crossings gone awry, Abe Lincoln cartoon, Mexican fast food survey, Interviews with Wool and Shrinkwrap. All done with a wry sense of humor. Get the picture? (DS)
1001 Cooper Pt Rd SW / Suite 140-194 / Olympia, WA 98502

HIGH ON PROPAGANDA TILL I DIE #3 / $1 ppd or trade
4 1/4 x 11 - copied - 32 pgs
One of those real inspiring zines, "an unfolding story about two people who spend their time off from being bored in complete anger." Short, articulate articles and cool artwork about the problems of being an intelligent anarchist punk in suburban LA. Very worthwhile. (EW)
PO Box 4453 / Laguna Beach CA 92652

HILDA June '93 / $2 and 2 stamps
7 x 8 1/2 - copied - 48 pgs.
Named after a very nice chicken. Sparse (not wordy or pretentiously elaborate) yet very full of life & observation. Has sort of a melancholic air- uplifting & depressing in the same breath. A very personal & interesting 'zine that contains lotsa neat & strange dreams & journal entries... fragments of this person's life in solid little chunks. Does a good critique of Jerry Mander's book *In the Absence of the Sacred*, that deals w/ technology. Overall, honest in thought & feeling. Very wonderful. (KC)
Cia Catherine / PO Box 1205 / Olympia, WA 98507

HOLOCAUST #2 / $2.00 ppd
8 1/2 x 11 - offset - 24 pgs.
Without a doubt I take great pride in being straight-edge and vegan, and I find myself always defending my stand and decisions to friends and acquaintances. After reading this, I can see why some people have a negative reaction towards straight-edge and veganism. This zine comes across being elitist and judgmental with opinions caught up in rhetoric and sloganeering with no real foundation. Also the anti-abortion stance is fucking disgusting. I found myself wondering what in the hell are these people thinking. Brainwashed by Christian propaganda? Fuck this piece of shit. (MA)
321 1/2 Westcott St #3 / Syracuse, NY 13210

JAVAMAN #10 / $1.25ppd
81/2 x 51/2 - copied - 20 pgs
This came off as sincere, but too literary and artsy for my tastes. There's some prose (painful) and unfortunately some poetry (excruciating). A good article about the American Indian Movement (but why did you have to end the thing with a call to WRITE to Clinton - duh!) Benicia and Sacramento city tours Cometbus style but without the sense of adventure that Aaron generates. (DS)
229 Baker St / Benicia, CA 94510

KICK IT OVER #31 / Canada &USA- $2.50 / Australia $3.50 / UK £1.50
8 1/4 x 10 3/4 - newsprint - 48 pgs.
An "anarchistic" 'zine that doesn't throw its politics around too rhetorically or righteously for me. Articles on the auto's effect on community, responses to the wars in former Yugoslavia, demarchy, etc. Perhaps not as challenging for the die-hard politico, but great for the not-as-politically-versed person (i.e. me). In other words, it doesn't get caught up in crazy terms & it's not like reading a poly-sci textbook (thank goodness). Cool discussion of men's accountability in gender roles. (KC)
PO Box 5811 / Stn. A / Toronto, Ont M5W 1P2 / Canada

KILL THE ROBOT #5 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 38 pgs.
A full zine dedicated to the thoughts and feeling of a gay, vegen, hardcore guy. It's not a bad zine, quite intelligent, in fact, but mostly seemingly random thoughts are thrown together. The read is interesting, but you may find yourself turning the page without remembering what you've read. So the writing style is a bit hard to comprehend (or it is if you have a pea-brain like me...there, beat you to it!) (SB)
13605 Glenhurst Rd / Gaithersburg, MD 20878

LAST OF THE HIPPIES #? / $2.00 ppd.
5 1/2 x 8 1/2 - printed - 24 pgs.
This is actually a reprint of the Booklet put out by Crass in their "Christ the Album" box set. It's already been reprinted in a book form, but this is a great way for people who may not have picked up the vinyl (the booklet didn't come with the CD reissue) - definitely a seriously good read for anyone who hasn't already seen it. (TM)
D.S.4.A. / Box 8 / 82 Colston Street / Bristol / England

LITTLE BOOK OF REVOLUTION #9 / $2.00 yr. or trade
7 x 8 1/2 - copied - 12 pgs.
Short and sweet. one guy's reflections in comic strip, collage and excerpt form. A nice little bit on why he's anti-copyright and pro-cheap art. If you're into exploring the spiritual aesthetic of motorcycles with a Hunter S. Thompson flair - this is for you. (CC)
Brooke / 116 W. Barrett Avenue / Richmond, CA 94810

KNK #2 - $2 ppd. (airmail)
6 x 8 1/2 - copied - 20 pgs.
Punk zine from Lithuania, with info on Latvia and Albania—yes, Albania!—to boot. Man, if you think it's hard to be in a punk band in America, read this. These guys play in TV factories, cemeteries, abandoned schools, you name it. Something tells me they're not in this to be trendy. Check it out. (TJ)
PO Box 899 / 3014 Kaunas / Lithuania

KUMQUAT #3 / 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
Another in the "personal" zine category, this is a brief but entertaining look into someone's life. Aside from a relatively lengthy interview with the Gr'ups, you get your standard zine fare of reviews, clip art, and such. Of special note would be a cool editorial on the overrated bay area punk scene, and two stories dealing with job-seeking adventures. A bit self-absorbed, but still original and nice to read. (MW)
305 Bridgewater / Bloomington, IL 60108

LITTLE BIG SISTER #1/ $1 ppd + stamps
5 1/2 x 8 1/2- copied- 30 pgs
Ah, memories! This zine took me right back to 1986 when I lived in the middle of Delaware and had no friends or inspiration. If you feel isolated in a shitty environment, get this zine as fast as possible, it will cure the pangs of sadness. This zine can inspire you to action with really good essays on how to put on shows in the middle of nowhere, the evils of "live action" tv shows, interviews with Shotmaker and Excursion records. This zine made me very happy and hopeful that there are still people who are doing things for their scenes, no matter how small they are. (SZ)
9 Glenelg St. East / Lindsay, Ontario K9V 1Y5 / Canada

LOOSER POTENTIAL #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 30 pgs
Sappy but nice zine that mercifully avoids musical commentary. Some funny stuff as well as a piece on amateur video editing were pluses. "The Sorriest Job I ever Had" by Rachel Asgoth was a worth while but depressing autobiography. (JD)
A Havel / PO Box 84 / Belleville, KS 66935

MALA RAZA #1 / $3.00 ppd
8 x 11 - offset - 56 pgs - Spanish
This is one of those Euro-zines that easily blends a good riot with a good punk show. It interviews the bands Etsaiak, SNFU, Acme and The Bastards Of Metal. There are also articles on Palestine, Squats, Life Without God, plus more. Also has ads and record reviews. (HH)
Apdo: 6037 / 50080 Zaragoza / Spain

MANOR FARM #2 / $2 ppd.
8 1/2 x 11 - copied - 48 pgs.

Interviews w/ Ben Sizemore (Econochrist), Policy of Three, Snapcase, Avail, Native Nod, & the NJ Women & AIDS Network. Also contains an intense suicide attempt account & a chilling rape story (why was the way she dressed in high school mentioned?). A cool 'zine w/ lotsa variety... but really, the opening "animal rights" cartoon sickened me. As a deer as it sodomizes (rapes) a hunter, it says, "Here's your deer meat, asshole!" Should I find this funny? This is just a comic, but still, the power implications disturb me. Once I turned *that* page, the 'zine was quite good. (KC)
c/o OB / 711 Raritan Ave. #18 / Highland Park, NJ 08904

MAYBE #1 / $1.38 plus $.75 postage
5 1/2 x 8 1/2 - copied - 30 pgs.
This reminds me of the activity books parents sometimes buy their children for long car trips-lots of short, upbeat stories, games and anecdotes. There's even a survey to rank which was/is better...Adam Ant or Billy Idol, Trojans or Lifestyles...kinda nice. (CC)
Lisa / 2311 38th Avenue / San Francisco, CA 94116

MOSH HARD #10 / $1.00 ppd or trade
8 x 11 1/2 - copied - 12 pgs - Spanish
A totally cool attitude zine, this issue's emphasis on the band M.T.A. Other band info. The Harries, Mr.T and The Screaming Vikings (not nirvana). Yeah, trade something with this dude, definitely worth it! (HH)
Urano 1409 Col. Nva.Linda Vista / CD. Guadalupe, N.L CP 67110 / Mexico

MY GOD SHAVES #1 / $1 ppd or 4 stamps
5 1/2 x 8 1/2 - copied - 56 pgs.
This zine has pablum-flavored interviews with Crain, Circus Lupus, Fugazi, and Rain Like the Sound of Trains, but the true draw of this zine is the personal stories. This is done by someone who seems to have a somewhat troubled existence, and the writing here is at times painfully honest. Mostly when dealing with his struggles fitting in as an Afro-American at his school, and problems with his friends. There's also a travel diary and music reviews...I hope this zine keeps on with less focus on music and more on Corey's observations, but you should check this issue out anyways. (ML)
Corey Kittrell / 603 Liberty Pike / Franklin, TN 37064

NO SHIRT, NO SHOES, NO SERVICE #3 / $1
7 x 8 1/2 - copied - 12 pgs
Pretty cool stories, and it's just the right length to finish in one sitting. Getting past the introduction, there are only a few opinions in this zine. The center flipped open to this obnoxious comic about inserting tampons with no arms. Then there are stories that I liked reading. At the very end is the most creative thing I've come across for decorating your Christmas Tree: a Bill Clinton cut out Riot Grrrl doll, w/ cut out clothing. It makes Bill look cute. (JW)
Rocco Publishing / 2427 So. 58th Ct. / Cicero, IL 60650

NOISE FEST #4 / 40P/$1.00 ppd/trade
5 1/2 x8 1/2 - offset - 40 pgs.
A dedicated "grind/punk zine", if you're one for genre labels. Standouts are well-done interviews with Todd of Misery, Sarcasm, Embittered, Drop Dead, 121 Bookshop & Anarchist Centre, and Counter Information newsheet (who were interviewed by mail).
If you haven't caught on yet, this covers anarchist politics and social change (alright in my book!), but questions and answers can tend to be similar at times. Well done scene reports from Belgium and Turkey, describing the state of their countries, as well as the scenes within them. (SB)
15 Ashborne Gdns / Bradford BD2 4AE / UK

NOSEBLEED #8 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
"Independent voice of Rock Against Fascism". Lots of cartoons of mean-looking skins, who I guess are the "Anti-fascists" we're supposed to be rooting for. Interviews with NOFX, Fugazi, Bad Manners, Gangsters, and much deserved slagging of Blaggers ITA. Overall, they may be against racial prejudice, but they're still, well, skinheads. (EW)
37 Chalfont Rd / Malahide, Co. Dublin / Ireland

NOTHING #1? / $1?
5 1/2 x 8 1/2 - copied - 40 pgs.
This zine is *really* straight edge (one page is nothing but X's). It has a lot of potential but I think could have pushed his interviewees further - he asks good questions but doesn't follow up enough. There's a great interview with Sean of Positron zine (homoXpos) and interviews with Near Season and Daltonic. I'll admit I'm not too into the SXE boys club thing, but this zine is pretty good. (ML)
Tre McCarthy / 597 Pleasant St / Marlboro, MA 01752

THE OHM CLOCK #1 / $3.00 ppd.
8 1/2 x 11 - copied - 36 pgs.
All the way from Las Vegas, Aaron Garland, a friend of Sick-O who puts out *Nice Guys Finish Last* does this. Pretty competent first effort. Good interview with Man is the Bastard, strange syntax and spelling aside. Piece on Wagner, the Kraut composer; Robert Ward, the guy who puts out the ambiguous *Fifth Path* culturezine, Egyptian symbology and an interview with Kingdom Scum. (JD)
PO Box 43894 / Las Vegas, NV 89116-1894

L'OREILLE CASSEE #1 / $???
81/2 x 12 - copied - 34 pgs - French
Yes, they rave about New Bomb Turks in Europe too! As well as news about touring American bands, you get plenty of stories and reviews about French bands like the ever present Bubble Beer, all in a punk cut-up style. (NR)
17 B Avenue Jacques Chastellair / Residence Ile 2000 Apt. 242 / 76000 Rouen / France

OUR STRUGGLE #2/ $4 ppd
8 1/4 x 11 3/4- copied- 46 pgs
This issue deals primarily with European edge. Interviews with Encounter, Blindfold, Onward, Shortsight, Nations on Fire and Open Up. What is good is the format of the interviews where very similar questions are asked to each band. This really helps a reader grasp what is unique about European Edge, and where one band may intellectually shine through. Very comprehensive. (SZ)
Tom Lang / Pidingweg 33 / A- 5020 Salzburg/ Austria

PANTS THAT DON'T FIT #3 / 25¢ + stamps (prefers trades)
5 1/2 x 8 1/2 - copied - 24 pgs.
Well-done and to-the-point, this is a small zine mainly focused on bay area punk. Interviews with Raooul and Fuzzzone, and pieces on Frida Kahlo, the Black Panther Party, Sesame Street punks and more. Fun, with a light sense of humor, and well worth the quarter. (MW)
612 Laurel Ave. / Millbrae, CA 94030

POOL DUST #19 / $1.00 ppd
8 1/2 x 11 - offset - 46 pgs
Here's another good issue from this skate zine out of the Seattle area. Tons of photos, (skate) scene reports from Hawaii, Spain, and North Carolina, short stories, opinions, music news and reviews, along with a feature article "6, 588 Miles In The Life Of..." dealing with the authors skate sessions along the West Coast, and more packed between the silkscreened cover with the back inside cover being a fold-in job much like what you'll find in a Mad magazine. (MA)
PO Box 85664 / Seattle, WA 98145-1665

POTLUCK #3 / $ free +2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
Lots of variety here from this Arkansas zine. From tidbits on a veg holiday to feet to July 4th to computer nerds. There's also stuff on 7th grade, the unconscious and friends. Oh, and an interview with Groundwork. Good job. (JX)
2600 Charter Oak / Little Rock, AR 72207

PUBLIK ENEMA #5 / free
81/2 x 11 - copied - 16 pgs
This is an anarchist/crusty thing. Mostly reprints from other zines. Stuff on prison riots, LA riots, rants on punk rock, a travel journal, and an excellent chronology of rock star deaths. I had my doubts about all the reprints, but it's all well done and funny and there's enough original stuff to make it meaningful. A fun read. (DS)
Skot / 25686 Nugget / El Toro, CA 92630

PUD CHAIN #3 - $2.50 ppd.
8 1/2 x 11 - copied - 116 pgs.
Well, I'm fucking impressed. This zine is thick enough to smother a rat. Really good in-depth interviews with Tonie Joy of Vermin Scum Records and a DIY bluesman named Mr. Guy, plus a dead-on column advocating an alliance between hardcore and rap. Fat and for real. (TJ)
Plastic Fork Distribution / 1107 Severnview Dr / Crownsville, MD 21032

PUNK IN MY VITAMINS #3 / $3.00 ppd.
4 1/4 x 5 1/2 - offset - 64 pgs
This is the kind of zine that will make you want to get off your ass and do one yourself. Very Cometbus-ish in style, personal stories, cigarette reviews, comics, art, clippings etc.. The high points for me were "Reuben the Naughty Clown", "E. Coli Served Here" and the Tiger Trap interview. There are also words on Star Trek and a Greyhound story that were both troublesome to read due to the funky layout. Other than that, PNMV should be your bible. Comes with a Karp/ Mundt split cassette. (MA)
Vern / 120 State Ave NE #241 / Olympia, WA 98501

PUSH #7 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
An 18-year-old's realization of things explored & captured on paper. Formerly Paralyzed. Gots a local San Diego feel to it, despite the fact that the editor now lives in glorious Berkeley. Interviews w/ the Ché Cafe & 924 Gilman St., Furley, 2600 (a 'zine for hackers & freakers), etc. Kinda disjointed w/ things suddenly starting & ending. Has a nice homemade sort of feel to

it w/ handwritten doodles & words mixed w/ type. (KC)
Alex Coolman / Box 633 ASUC Store / Bancroft & Telegraph / Berkeley, CA 94720

R.O.N. #2 / $1 + 2 stamps or letter / junk
81/2 x 51/2 - copied - 24 pgs
Hearkening back to the days of long long ago when zines were labors of love with scissors and glue stick, R.O.N. satisfies that zine craving. Editor Milton talks about his job, home life, waiting in line for Spinal Tap tickets and more. He's also written a book, *Twen Tee Too*, which can be yours for a measly dollar. (NR)
625 S. Oak Park Ct. / Milwaukee, WI 53214

RAPID FIRE #11 / $1.50
8 1/2 x 11 - offset - 52 pgs
50%-50%. On one hand it's got some really cool hardcore ideas (straight edge), and at the same time there's articles talking about where to ride your dirt bike. Do I live in Vermont? I must emphasize that the article on the "Hardcore Unity Show" was a highlight, and the coolest story. I would like to see more articles like this. The photos were cool, but some of the things written were not what I expected to see in this zine. (JW)
RD #2 Box 3370 / Bristol, VT 05443

READ IT # 7 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Ironic I'd get this, as they defend Blaggers decision to sign to EMI, whereas I slagged them a few issues ago. Separate issue though - this is a great zine - good political slant, in their editorials, questions asked in the interviews (Blaggers, NoMeansNo, and Corpus Vile) and a huge number of zine and record reviews. Great coverage of the riots in Hartcliffe Estate as well. It's their last issue under this format - so get it now! (TM)
D.S.4.A. / Box 8 / 82 Colston Street / Bristol / England

ROLLERDERBY #12 / $2.50 ppd
8 1/2 x 11 - printed - 28 pgs.
A little pricy but well worth it for the cover alone. The best part is this series of interviews with various women (such as Lydia Lunch, Kim Gordon) about body image which is very telling about how fucked up we still are about the subject. But there's also cool reading on NH neighbors, and a show that turned into a race riot (of sorts). An afternoon of enjoyment.(ML)
PO Box 424762 / San Francisco, CA 94142-4762

ROTTEN FRUIT #20 - $1.50 ppd.
5 1/2 x 8 1/2 - copied - 60 pgs.
One of the best zines I've seen here, even if it did take a year to come out. This is of the "personal" variety, put together by four childhood friends. Interview with a 17-year-old girl about her abortion, travel fantasies, goofy erotica, art, clippings. Sharp layout, too. (TJ)
816 Coss Circle / Westerville, OH 34081

RUCKUS #2 / $1.00 + 3 stamps
8 1/2 x 11 - newsprint - 40 pgs.
Cool. Apparently the girlz at Ruckus got the shrine dedicated to them that they deserved from the millions of rabid, devoted fans (read: those of us who worship a mighty awesome girl punk zine..). Can you believe that they didn't know if #1 was good and should they put out another? Well, set them straight on that one and now we have #2. An insightful cultural ran of books and movies worth checking out(looks like they have good taste..) Excellent interviews - all of them - Fastbacks, Velocity Girl, Tribe 8, Patti Smith, The Women Of Disclosure, Tons of Attitude (or is that tons of attitude?) Good graphics (bold and comix as well, what more could a girl ask for?) Hey you, girl, send contributions to the following: (SB)
136 Julie Dr. / Glenview, IL 60025

RUST BELT # 16 / $ 1 ppd.
8 1/2 x 11 - copied - 32 pgs.
Don't know about the zine, but the trick "Pretentious Existence" cover idea was cleaver. Basically a wanna be offensive kinda zine that doesn't really get offensive (or funny) enough. Band slagging, fad slagging and anarchist slagging is what you'll find inside. And a Quincy Punx interview thing. Maybe if it was cheaper...(JX)
PO Box 50384 / Minneapolis, MN 55405

SECOND GUESS #7 / $2 ppd
81/2 x 5 1/2 - copied - 50 pgs
This is a nice package of stuff, but there's a naive quality to the writing - nothing really grabbed me. There's a good summer vacation log with an account of the infamous Insaints show at Gilman, various ramblings about the Bay Area, a Bukowski reprint, a personal essay on sex, and some scams. It all comes off as too clean, both graphically and content-wise. Next issue is on cassette, maybe that will be better. (DS)
PO Box 9382 / Reno, NV 89507

SHADOWS AND TALL TREES #5 / $1.50 ppd
8 1/2 x 11 - copied - 28 pgs.
Some pretty strong sentiments lie within. I like it when people state the simple (and often not so obvious) truths of their lives - and there's plenty of that here! Inspirational words on why be involved in this whole punk thing and the relevance of chicks up front, as well as some rather angsty despair. Interviews with Mouthpiece, Unbroken, Lifetime and 2 Line Filler. Do it and send him your comments. (CC)
Dave Natoli / 63 West Bridge St / Oswego, NY 13126

SHOELACE FANZINE #5 / $1.75 ppd
81/2 x 11 - copied - 34 pgs
This is majorly a music (all kinds of alternative stuff) fanzine, punctuated by the graphics of Jeff Gaither. You've got your show reviews, record reviews and interviews, all blending together to make a nice read. (NR)
PO Box 7952 / West Trenton, NJ 08628

SKINHEAD TIMES #10 / $2.00 ppd.
11 x 17 - newsprint - 12 pgs.
Fuck this - fuck the whole jock mentality, fuck cliques that parade how cool they are by all conforming to pre-approved social mannerisms, dress, politics, lifestyles. Might as well be Christians, ooops, that's okay too, well, whatever. 0 points for original thought. Miss Skinhead 1993? ugh. (TM)
S.T. Publishing / PO Box 12 / Dunoon Argyll / PA23 7BQ / Scotland

SKINTONIC #14 / $4.00 ppd
8 x 11 - offset - 40 pgs - German
A zine for hardcore/ska skins that ain't racist, or sexist. This issue has info on the bands Special Beat(ska), Ohl, Beck's Pistol and Daily Terror. Also articles on the art of tattoos, gay skins and the scene in southern Germany. Plenty of ads and reviews. (HH)
PLK 077 581-C / 1000 Berlin 44 / Germany

SLUG & LETTUCE #30 / FREE
Newspaper - 4 pgs
How can I cut on something sooo short; easy! This is too short. Basically it's like reading nothing but a bunch of reviews; and they threw a few articles in between the classifieds, photos, and business ads. Question: Why is it that every picture of NY punks, they all have mohawks? (JW)
Christine / PO Box 2067 / Peter Stuy. Stn / NY, NY 10009

SMORSYRA #15 / $2.00 ppd
18 x 11 - newsprint - 32 pgs - Norwegian
This is zine/paper is devoted completely to anarcho-politics, and revolutionary resistance. Plenty of articles on fascism and the violent struggle to smash it's current popularity. Also plenty of info on other world-wide struggles, including the Crips in LA, Native-Americans in the Brazilian rainforest. This zine had some interesting photos not usually seen in the American press. (HH)
Pilestr.30c / N-0164 Oslo 1 / Norway

SOUND OFF #3 / $1 ppd. or trade
5 1/2 x 8 1/2 - offset - 24 pgs.
Writings & politics that are helpful for those who want to learn more about the essence of "politics" or the struggle at Big Mountain, yet not too basic for the "knowledgeable." Contains an interesting rant rejecting white male guilt. I question if one can really reject the greater resources available to a "privileged" gender or race? Anyhow, this 'zine also has a good interview with Leaving, well done 'zine reviews, and various other rants and raves about one's existence here on earth. I like. (KC)
Dan Gatewood / 3432 S. 45th St. / Milwaukee, WI 53219-4819

SPUN #2 / $1 ppd or trade
5 1/2 x 8 1/2 - copied - 16 pgs
Good zine with cool graphics. Punk rock, old TV shows, snowboarding, wordy article on how dancing to house music will psychically save the world (I'm not sure, but it has to do with Wittgenstein). Eugene address, but lots of LA-area contributions. (EW)
PO Box 40021 / Eugene OR 97404

STOOL #2 / $1 ppd.
8 1/2 x 11 - newsprint - 48 pgs.
Really nice looking zine! Interviews with 16, 7 Year Bitch and O from Fluf. Pretty decent interviews and loads of reviews. Even a few porno reviews for the insecure. (LH)
625 East 4th St. #261 / Long Beach, CA 90802

STORM WARNING #26 / $2.00
81/2 x 11 - newsprint - 15 pgs
I'm always skeptical of zines that use words like "Imperialism" that have been taken over by leftoid RCP idiots. But this really won me over. It's basically a critique of military intervention from Vietnam vets (who know what they're fucking talking about). Articles on Somalia, Iraq, Cambodia, and the "new colonialism." A cool poster centerfold. In all, serious analysis without the stuffiness of some mags that cover the same ground.(DS)
PO Box 95172 / Seattle, WA. 98145-2172

STYZINE #13 / stamp or trade
4 1/2 x 6 - copied - 32 pgs

One of those "intensely personal" zines. Editor interviews his friend. Short first-draft type ramblings, reviews, discussion of various kinds of turds, skate photos, Dischord ad. How far wrong can you go for one stamp? (EW)
5021 N Central Ave / Indianapolis, IN 46205-1057

SUSPECT DEVICE #18 / $4 ppd
5 1/2 x 8 1/2 - copied - 48 pgs.
This zine comes to you chunk full of interviews and reviews. The interviews for the most part are well done, entertaining and include chats with: Pseudo Hippies, Another Fine Mess, Obscene Females, Threshold Shift, Victims Family, The Krayons, Wat Tyler, Joeyfat, Glue, Face to Face and FC St. Pauli. Add to this lots and lots of record reviews and you'll have loads of music reading. (JX)
24, Windbrush Rd. / Southampton / Hampshire S01 9DD / UK

10 THINGS JESUS WANTS YOU TO KNOW #5 / $1.50 ppd.
8 1/2 x 11 - offset - 28 pgs.
As they said in the accompanying letter - they're trying to breathe life back into the Seattle scene. Seems like they're off to a great start - in depth interviews with Jawbox, Tar, Pain Teens, Quincy Punx, some interesting letters and tons of record reviews. Not really groundbreaking, but the layout makes everything easy to read. I'll heed your warning about the East Bay. (TM
1407 NE 45th #17 / Seattle WA 98105

TRUK PEZ #7 / $2
81/2 x 11 - offset - 36 pgs
The little zine with the weird name is still at it! Nice intelligent interviews (Hanson Brothers, Mangos) and plenty of reviews of books and records round it out. Send in a picture of your favorite Pez dispenser and win their hearts. (NR)
PO Box 1746 / Royal Oak, MI 48068

TRUST LIGHT #40 / 3. DM
8 1/2 x 12 - offset - 28 pgs
"I'll bet this is a great zine!" I thought when it flew into my hand. The ads are in English, which are about the only words I can read, besides band names. Great artwork and photography. If you can read German, then you should buy this and send a translated copy to Josh, so I can read it,and not just enjoy the pictures. (JW)
Salzmannstr. 53 / 8900 Augsburg / Germany

TURD JOURNAL #1 / $1 ppd or trade
5 1/2 x 8 1/2 - copied - 28 pgs
I usually don't go for zines where most of the graphics are lifted from old hygeine textbooks and ads from ancient *Life* magazines, but this one is actually cool. Funny Calvin & Hobbes parody, great spoof on the overdone "scams section", memories of the local Corn Festivals of the editor's childhood, and more. (EW)
Rt. 1 Box 19NN / Salado TX 76571

TURNING THE TIDE Vol. 6 #4/ $2.00 ppd.
11 x 14 - newsprint - 12 pgs.
I'm normally not one for political zines, not enough info. too much rhetoric, but this is an exception. Interesting pieces on the recent arrests in LA about the potential bombing of the First African Methodist Church, Leonard Peltier, US political prisoners, and some quite thought provoking letters to the ed, and a bunch of other goodies. (LD)
PO Box 1990 / Burbank, CA 91507

TWILIGHT OF THE IDOLS #8 / $3 ppd.
8 1/2 x 11 - copied - 52 pgs.
Poetry, fiction, humor and other literary delights in an extremely well-laid-out format. Not a zine, but one of those "intellectual" publications that's dying to become a "magazine", but doesn't have the flair or originality to pull it off. I suppose these types of zines have their place, but not in my zine collection. (MW)
3739 Balboa St. / Suite #142 / San Francisco, CA 94121

VOX CANNIS #7 / $2.50 ppd
8 1/2 x 11 - copied - 24 pgs
This issue's theme is death, a topic of interest to everyone. In this installment you'll find well written and informative articles on the embalming and funeral practices of various cultures, 'near death' experiences of the staff, and, by far the most interesting, (and more bizarre than it sounds!) an article on early medical education in America, plus comics and a bit more. Undoubtedly one of the more interesting zines I've read lately. (MA)
PO Box 476641 / Chicago, IL 60647

WHIRLYBIRDS #10 / $.50 + 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
Well, pretty much a music zine with stuff about records and bands. For example, interviews with Avail and Bad Trip and some record reviews, show reviews and a piece about Green Day. If this is want you then send a couple quarters to...(JX)
PO Box 422 / Providence, RI 02901

WIND CHILL FACTOR #9 / $1.00 ppd
8 1/2 x 11 - newsprint - 40 pgs.
Chicago area anarchist periodical with news o'plenty and some cool articles on hacking, graffiti, defining autonomous struggles etc. The Jerk First! (EF! parody) piece on responsible sexuality and the wads of info on Black Cross (inmate support) happenings around the world are great.Truly something for anyone interested. (CC)
WCF / PO Box 81961 / Chicago, IL 60681

WITHOUT FUTURE? #1 / $3.00 ppd/trade/demo
8 1/2 x 11 - copied - 24 pgs.
The editor, Jorge, needs your mail folks! See, he's trapped in Portugal and needs a lovin' jesture like, oh, maybe a demo tape or a zine? Come on, be a pal. This first issue (although apparently the last?) has some good interviews with the likes of Sofahead, Hiatus, and Agathocles, with questions that deal with the usual important topics like racism, religion, anarchy, and the death of vinyl. A bit on the death penalty (check it out to see the slant), and reviews. Somewhat of a sloppy layout, but punk! Don't forgot to send Jorge a care package!!! (SB)
R. Brasil, 260, 30DT / 3000 Coimbra / Portugal

YEAR ZERO #2 / $3.00 ppd.
8 1/ 2 x 11 - offset - 36 pgs.
Fucking great zines. I still believe that zines should have the personality of their contributors, and zines like this prove why. Snotty, abrasive and generally punk editorial policy makes for a zine that stirs things up without relying on easy reactionism. Interviews, reviews, editorials - and a hilarious back cover make this worth many times the price. (TM)
14 Minerva Avenue / North Balwyn / Victoria 3104 / Australia

YELLO SUBMARINE #5 / $2 ppd
5 1/2 x 8 1/2 - Copied - 40 pgs
Very readable mix of clippings from various sources, a mixture of informative political material and weird true news stories, all generally pointing to an anarcho-atheist perspective. Highlights include articles on the homeless in NYC, Bob Black, Ace Backwords, and a great article listing various people who have committed wildly antisocial acts over the last decade because God told them to. (EW)
PO Box 81 / Elmira NY 14902-0081

YAKUZA #4 / $2.00
8 1/2 x 11 - printed - 54 pgs.
Friendly, well written zine, interviews with some interesting folks - Shrimper Records, Vomit Launch, travel tales from Cynthia Connolly and others, plus an article about Operation Rescue. Kind of a different look at the small punk/indy scene, some voices you might not have heard before. Also has way too many reviews. Nicely done. (GF)
PO Box 26039 / Wilmington, DE 19899-6039

ZAP #70/71 / 4DM
81/2 x 11 - offset - 37 pgs
A German hardcore zine covering mostly US bands. Glossy. Graphically clean. Some politics. I don't speak German. (DS)
Postfache 10 07 / 66441 Bexbach / Germany

MORE LISTINGS

ANCIENT GRANDMA SECRETS #8 / $1.00+2 stamps.
Poetry, art, and lots of reviews.
PO Box 427168 / San Francisco, CA 94142

ANNOYANCE #4 / $1.00 ppd.
Interviews with Superball, Affirmative Action, Porcelain Boys, opinions, clippings, reviews of zines, music (live and recorded), yo-yo's and pez dispensers.
Anthony / Vassar College / Box 3092 / Poughkeepsie, NY 12681

ASSPICKERS BIBLE #1 / $1.00 ppd
Comb, clippings, stories and opinions.
PO Box 93 / Fair Oaks, CA 95628

BACKWASH #? / $1.00 ppd
"Directory of Women-Orientated Alternative Music Bands" with female vocalists.
Carrie Carolin / PO Box 94221 / Seattle, WA 98124

BHANG YOUR HEAD #1 / $1.00 ppd or trade
Opinions on automobiles, general communities and a poetry page.There should be a law.
Milan / 1755 Herbert St / Tecumseh, Ont / M8N-4G3 / Canada

BLUE RYDER #30 / $2.00 ppd.
Reviews, opinions, Coffin Break and material taken from various publications.
Box 587 / Olean, NY 14760

CHUMPIRE #18 / S.A.S.E.
Thoughts on cancer, reviews and a bit more. I'm telling you more people need to start doing one page zines.
Greg K / 36 E 4th St / Emporium, PA 15834

CHUMPIRE #19 / S.A.S.E.
Opinions, tour diary, reviews, comic strips and more, all on one page!
Greg K / 36 E. 4th St / Emporium, PA 15834

CLOG 31 $2.25 ppd
Half-sized art book from the pen of Jeff Gaither. Nice addition to any coffee table. Each copy comes signed. Comes with a copy of *Monsters and Mutants*.
PO Box 16032 / Louisville, KY 40256-0032

CONTRAST #4 / 1 stamp
Bi-monthly newsletter with article on Gulf War, reviews, views and photos.
Al Barkley / PO Box 252 / N. Kingstown, RI 02852-0252

CURRENT BULLSHIT #8 / S.A.S.E.
Words on recycling, garlic, gay rights and more.
Mike / East Wind Community / Tecumseh, MO 65760

DINER REVIEW #1 / $1.00 ppd.
Sloppy Seconds, article on drum machines, news, music reviews, and diner reviews of course!
8324 16th. St. / Apt. 325 / Silver Springs, MD 20910

DUNG BEETLE #? / $1.00 ppd
This is bad. Real bad.
Wiggle / 127 Hunters Ridge Rd / Chapel Hill, NC 27514

DYSTOPINION #12 / S.A.S.E.
Opinions, reviews and an erratic layout.
PO Box 45622 / Seattle, WA 98146-0622

ELFIN SCHMUCK #3 / 2 stamps
Opinions on the liberal approach to racism, religion, Waco,TX, reviews and clippings. Interesting and well written.
John Y. / 3336 Bridlepath Rd / Easton, PA 15042

EXCITABLE UNDERWEAR #1 / $1.00 ppd.
Interviews with Econothugs, The Slabs, and Fungus, along with reviews and a little more.
4044 Georgetown Rd / Cincinnati, OH 45236

F.O.E. #2 / 2 stamps or $1.00 ppd.
Interviews with Sheer Terror, DRI, reviews and a bit more.
Frank Pearn Jr / PO Box 4 / Bethlehem, PA 18016

GRIM EXISTENCE #4 / 2 Stamps.
This is the worst piece of shit I've ever read! "Faggot" this, "Suck my dick" that, someone take his typewriter away. Perr... Yeehaw.
25350 US 19 North #11 / Clearwater, FL 34623-2104

GRUB #3 / $1.00 ppd
Fitting name for a cook book. Vegan and vegetarian recipes with Krishna (why?!) thrown in.
PO Box 283 / Ballwin, MO 63011

HOPSKIPANDAJUMP #1 / 2 stamps
Rhythm Collision, Glue Gun, Jawbox, Mickey Finn, and no personality.
Rubberbland / 804 Voltamp / Ft. Worth, TX 76108

HOT BUTTERED GEEK #2 / 2 stamps
Opinions, clippings, and Cure lyrics (Why?!?).
Mike / 885 #5 St. Charles Dr. / 1000 Oaks, CA 91360

HUMANITY HAS BECOME A BAD JOKE #2 / $1.00 ppd.
Racism, religion, abortion, rebellion going far bneyond the typical punk 'this is good, this is bad' mentality. Heavy material.
PO Box 295 / Madison, WI 53701-0295

LARDASS #3 / $1.00 ppd.
Lots and lots of talk about sex. Sure to make some 'progressive' thinkerss uncomfortable. Funny.
Joyce Slaton / 125 NW 10th St. #4 / Gainseville, FL 32601

LARDASS #4 / $1.00 ppd.
Pranks, lists and stories.
Joyce Slaton / 125 NW 10th St. #4 / Gainseville, FL 32601

LIES (GIFT PACK) #1-#6 / $1.00 PPD.
6 mini-zines in one nice little pocket-sized package. Each issue contains opinions, at and clippings.
PO Box 7257 / Santa Cruz, CA 95061-7257

MAGNA MURDER MANIFESTO #1 / 1 stamp
Cool zine straight outta Memphis with the intent of getting shit started there. Reviews, clippings, dead Anarchists, etc.
PO Box 12043 / Memphis, TN 38182

MASS REVOLT #8 / S.A.S.E.
Stream lined, compared to previous issues. Thoughts and reviews.
PO Box 1242 / Allston, MA 02134

MISERY AND VOMIT #4 / $3.00 ppd.
Independent comic with contents being a mismatch of emotions, artsy, and gothic. The artwork is really good.
Box 42032 / Montreal, Quebec / H2W 2T3 / Canada

NUMBER 37 #? / .70 cents
This is a short story, and that's all I can say because it couldn't hold my interest for one full paragraph.
Mike / PO Box 25760 / Los Angeles, CA 90025

PATHETIC LIFE #1-#5 / $1.00 ppd.
#1 has interview with Identity Unknown, stories, reviews and a fucking stupid jab against straight-edge (duh). #2 has interviews with Debris Stream, Step Ahead and reviews. #3 talks with the Leftoverz, Cretin Death Suicide. #4 has E.R.D., clippings and the usual. #5 has Alice Donut, Obese Debra, opinions and reviews.
PO Box 1016 / Chandler, AZ 85244-1016

PEOPLE WORDS #1 / 2 stamps and .25 cents
Really cool. Thouhgts on nightmares, jump rope, a word puzzle, interview with Groundwater and this works as a coloring book as well.
7906 4th St / Downey, CA 90241

PEPPY'S ENEMA #1 / $1.00 ppd or 2 stamps
Interview with Joe Queer, opinions, clippings and reviews.
1090 Georgia Ave / Keyser, WV 26726

PISS POT #1 / $1.00 ppd
Columns, recipes, reviews and comics.
Matt / 245 17th Ave NE / St. Petersburg, FL 33704

PLASTIC CONSPIRACY #3 / 2 stamps
Opinions, clippings and reviews. What's with the Skrewdriver shit?
7 Lycoming Ln / E. Brunswick, NJ 08816

POSEUR #2 / 1 stamp
Clippings, opinions, TMNT fan art and a comic.
142 Senate Dr / Pittsburgh, PA 15236

POWER TO THE PEOPLE #1 & #2 / S.A.S.E.
A zine that looks at life on the San Diego bus system. Interesting.
Erik Knutzen / PO Box 232741 / Leucadia, CA 92023

PROZAC #2 / .50 cents ppd
Ronald Reagan on the cover (is this 1993 or 1983?!?) and opinions discussing the standard stuff.
805 So 7th Ave / West Bend, WI 53095

PUFF #3 / 2 Stamps.
The "Disgruntled Employee" issue. Opinions, venting job frustration,/ hatred and a hand drawn David Koresh pin-up.
Joseph Gervasi / 142 Frankford Ave. / Blackwood, NJ 08012

RADIO RIOT #26 / S.A.S.E.
Lifetime tour diary, opinions, and words on everything. Definitely one of the best zines going today.
19 Union St / New Brunswick, NJ 08901

RAGGEDY ANARCHY'S GUIDE TO VEGAN BAKING AND THE UNIVERSE #1 / $3.00 plus 2 stamps
Vegan recipes for cookies, cakes, cobblers and more, plus a little bit of politics thrown in for reading during the times when you're waiting for your food to bake. Go vegan!
4942 Kurz Circle / Sacramento, CA 95608

RODENT #2 / 2 stamps or trade
Cool zine consisting of opinions, well written without getting caught up in rhetoric and sloganeering.
554 E. Magee Rd / Tucson, AZ 85704

THE ROGUE #4 / 2 stamps or .60 cents ppd.
Show reviews, comic strios, quick article on the Flood of '93, animal rights, and columns.
2013 Oliver Pl / Winter Haven, FL 33884

THE SHMINKLE REPORTS #2 / $1.00 ppd.
Clippings, opinions, photos of Endpoint, Life Game, skating, but the price is a bit steep for the content.
812 West Dr / Sheffild Lake, OH 44054

SKALICIOUS #2 / $2.00 ppd
Just like the name implies, this is a ska zine. Interviews with Hepcat, Skankin Pickle, The Scofflaws, news and clippings.
Skeeter / PO Box 1184 / Pelham, AL 35124

THE SOCIAL DRINKER #2 / $1.00 or trade
Dane steps, dating, live reviews, art, hiarious stuff.
PO Box 32 / Station P / Toronto, Ont M55-256 / Canada

STATIC #1 / 1 stamp
Places to go in Memphis, opinions, clippings and reviews.
PO Box 41384 / Memphis, TN 38174

SUCK #1 / $1.00 ppd.
Opinions, reviews and interviews with Muffs and Difference Engine.
468 Fairwood Circle / Rochester, NY 14623

TEEN REVOLUTION PACK #1 / $2.00 ppd.
Stickers, poetry, flyers and copies of Pro-zine, Lila, and catalog.
Dull / 1290 Front St. Suite 109 / Binghamton, NY 13901

TOXIC FLIER #8 / $2.00 ppd or $1.00 and 3 stamps
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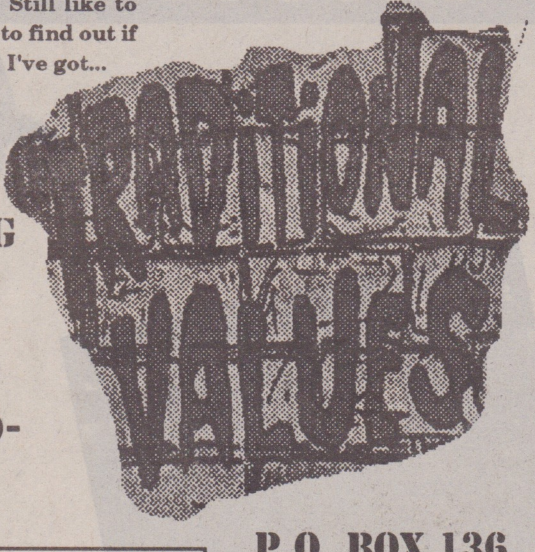

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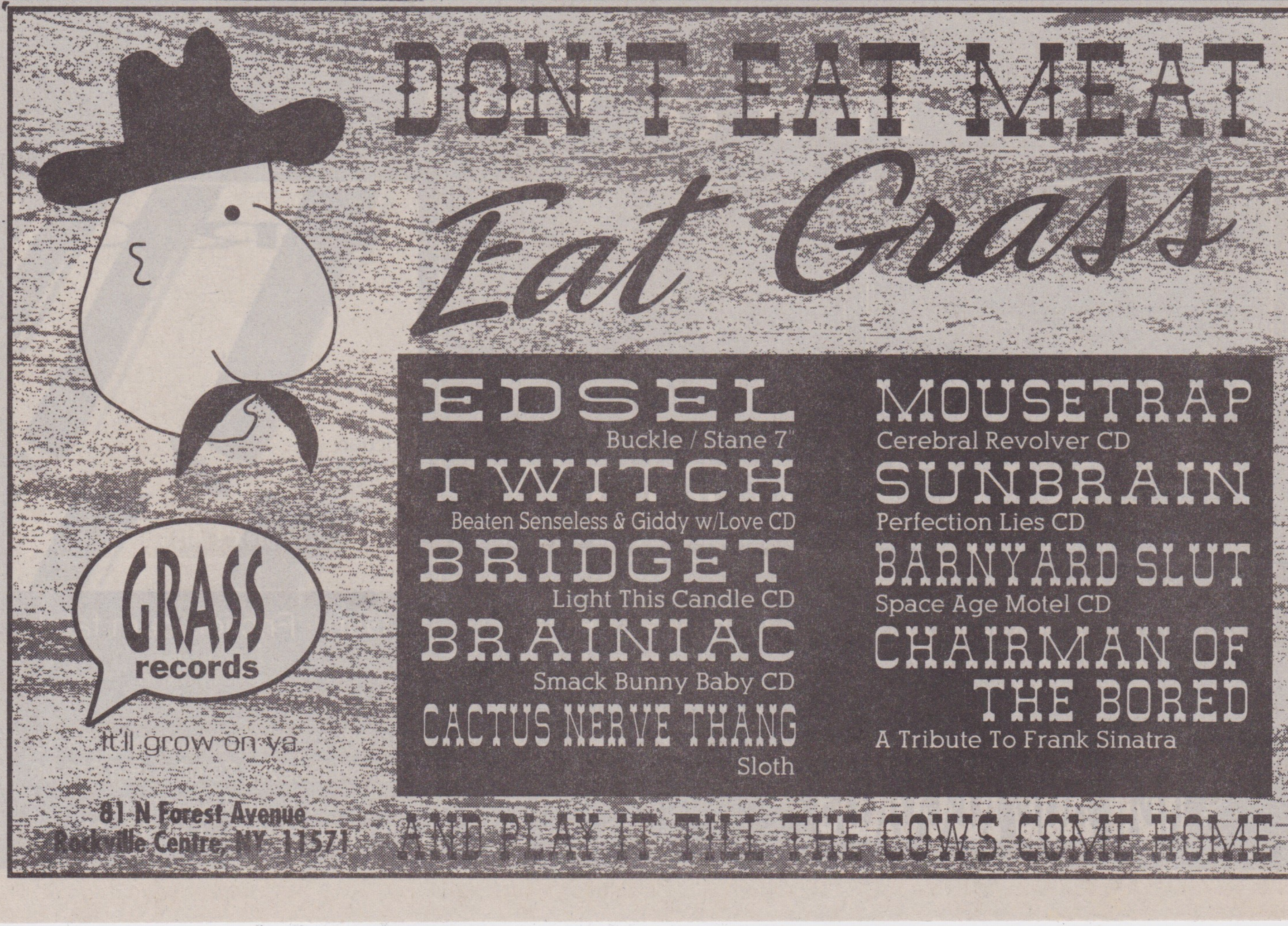
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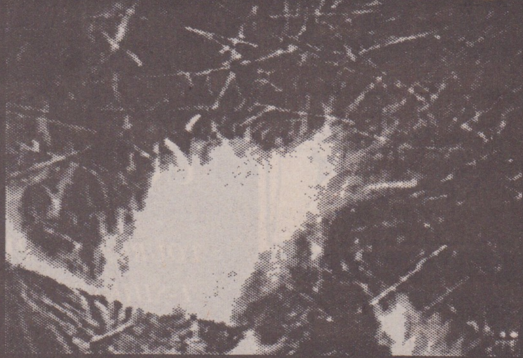
Sept. 25	Cleveland, OH	Flash's	Oct. 08	Green Bay, WI	Speak Easy
Sept. 26	Chicago, IL	Bedrock's	Oct. 09	Champaign, IL	Treno's
Sept. 28	Lincoln, NE	The Edge	Oct. 12	Chapel Hill, NC	Local 506
Sept. 29	Davenport, IA	T B A	Oct. 13	Richmond, VA	Metro
Sept. 30	Des Moines, IA	Hairy Mary	Oct. 15	Washington, DC	St. Stephen's
Oct. 01	Kansas City, KS	Rhumba Box	Oct. 16	New Britain, CT	Boiler Room
Oct. 02	Ballwin, MO	Bastille's	Oct. 17	Burlington, VT	Metronome
Oct. 03	Carbondale, IL	T B A			



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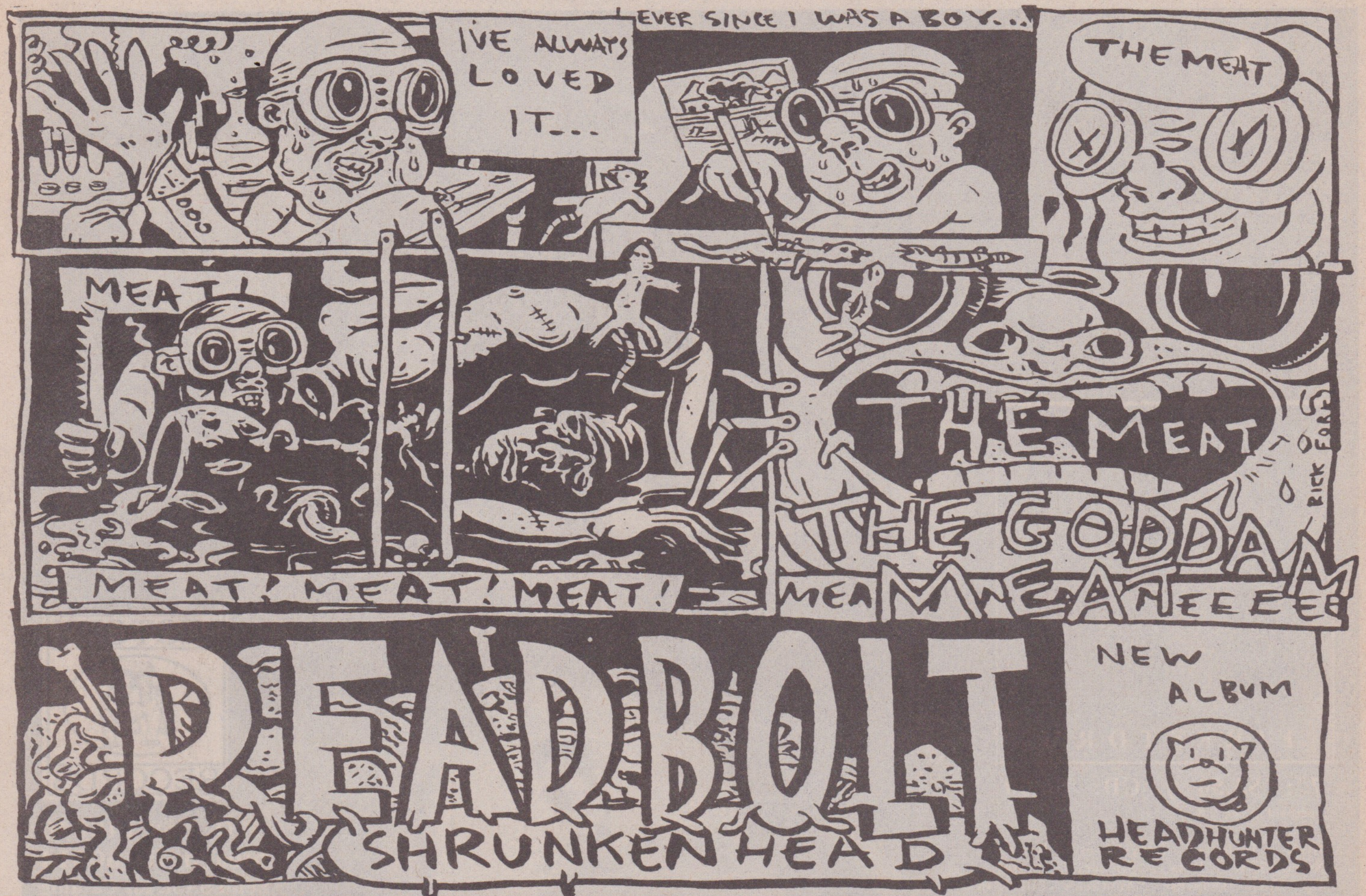

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PSYCHEDELIC GLUE SNIFFIN' HILLBILLIES-35 minutes of indescribable hallucinatory head warpin'!! Whalin' soundtrack by Helios Creed and Charles Manson!!! A must have for collectors of cool stuff!!! Check or MO to: Face Attack Films, PO Box 16434, Baltimore, MD 21217.

RARE BRITISH PUNK/ OI/ HC set-sale 1500+ items, Abrasive Wheels, Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel (0462)433089.

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PUNK, HARDCORE & JAZZ. Chaos Wed. overnites/Thurs. morning 2-4 AM on Wake Up Screaming-2 hours of DIY, non commercial programming at WUSB Stony Brook, 90.1 FM. Bands, labels, bike parts manufacturers send your latest releases for airplay, I'll try and get you a sticker. Wake Up Screaming c/o Tom, 11 The Crescent, Babylon, NY 11702.

CORRESPONDENSE WANTED: 19 yr. female wants to write to punks all over Europe. Looking for places to stay next year, willing to return favor. Vegetarians if possible, no sexist, racist, homophobics. Into British, Swedish, Japanese, Punk, HC, Crust. Into trading records & information, becoming friends and learning. Please write: Emily Hunger/10190 SW Inez/Tigard, OR 97224

GHOST STORIES, encounters with the supernatural, scary adventures and other tales of freaky shit that has happened to you needed for Halloween theme issue. We pay in copies and good vibes only. A Day In the Life Of... POB 94221, Seattle, WA 98124.

KAAL/ New Punk Fanzine #zero: Chris Jones (ex- Verbal Assault)/ Born Against/ Punk Posters/ Punk Reviews/ Punk Cooking/ Yuppie Comic/ and not much more! Only $2 (surface) or $3 (air) postpaid everywhere Cheap! Write for wholesale prices! Kaal/ Ravenhorst 26/ 3833 WD Leusden/ Netherlands. Also out! Too Unlimited music by Seein' Red on limited 7"!

NEW ENGLAND. We are the Johnny Bravols, a band. Please write us a letter. Thank you. Eddie Dyer/ 38 Wedgemere Dr./ Lowell, MA 01852.

PUNK REKERDZ! Old fart needs to sell a collection amassed since 1979! I need to "get off the grid", pay off stupid credit ventures and refocus!! Five pages of 7", 12" + misc sizes & shapes. Soul to soul prices. Send stamps (2 if you can) to John D., 120 State Ave NE Suite 257 (it's a post office box oday!) Olympia, WA 98501-8212

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FREE CATALOG of Anarchist and Atheist books and pamphlets. See Sharp Press, P.O. Box 1731, Tucson, AZ 85702-1731

SMALL TOWN RECORD reviews needs your help!!! I am starting an underground independent free zine for record reviews only. The first issue is already done and waiting for your order. (two 29¢ stamps please) I am also looking for contributors! Please send me your new records or demo tapes and I will review them for you for free! I would like to make this as big as possivle so please help me! 15 W. Galer St. #3, Seattle, WA 98119-3352

ATTN. FREIGHT-HOPPERS! I am in dire need of some information! I am looking for maps, freight routes, maps of major stations, and tips or pointers. I live in Seattle, and would like to receive info for the Northwestern and West coast of Amerikkka. Please help! Dan Holzer, 15 W. Galer St. #3, Seattle, WA 98119-3352

I HATE YOU #1 OUT! Int. w/ C.O.M.B., punk/crust/noise reviews, discordia, fringe shit, zine + concert review, Evil Monk comics, death art. 16 pages...free, give your stamps. Looking for crust/noise bands for future issues! SXE & DIY death metal also welcomed. Contributions=free ad. Free 40 word classifieds. Zines, labels, bands, punks, write! 13543 S. Kerry Ln. / Lockport, IL 60441-9132

STARTING A ZINE. Looking for bands to interview- preferably skinhead bands but other bands will do. Looking for ska, oi, punk, hardcore, etc. I'm also looking for people to write articles. Absolutely no racists, sexists, homophobes or nationalists. Willy, 200 Gibson Street, Berea, OH 44017. (216) 243-3218. I can do interviews by phone.

"THE PENIS IS A violent body part" or so say censors. Please send me a photo of your (your boyfriend's) penis for a project on censorship. Most places will develop photos of nudity as long as you're not doing anything "vulgar". Poloroid photo okay. Photos will not be used commercially. Send them today! Shane, P.O. Drawer O, Los Altos, CA 94022

HELP! SEARCHING FOR "the" drummer. We're a heavy, progressive, melodic, noisy, hallucinogenic, sonic, energetic troop from a college town with a thriving scene. We're friendly, dedicated, open minded, laid back and responsible. We listen to Sonic Youth, Neurosis, Alice Donut, Trenchmouth, Voi Vod, Monster Magnet, old Swans, old Floyd, King Crimson and much more. If interested contact Brian or John at 516 McCourtie Kalamazoo, MI 49008 or (616) 385-4961

OCTOBER 93 - traveling America for 6 months, want to meet up with people (anyone please) to hang out with, and to make new friends from all over, anywhere. Interests (though irrelevant) include hardcore, skating, hip-hop (no gangster bullshit - honest) Please write - Anton, 17 Thornwood Ct., Carlisle Rd., Buxton, Derbyshire, SK17 6XZ, England

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IN SEARCH OF MARC BENEDICT. The girl you first met at the Angle, last saw at Bleecker Bobs owes you a two-year-old apology. Where are you? Someone please tell me...Tonianne, 589 Marcellus Road, Williston Park, NY 11596.

HAVE GUITAR, WILL TRAVEL! 23 year old musician ready to move anywhere to form or join a serious original band. Some of the bands I like are: Neurosis, Bad Brains, Amebix, Lard, Ministry, Steel Pole Bathtub, Jawbreaker, No Means No, Grotus, etc... I'm trapped in Birmingham, Alabama and ready to vacate ASAP!!! Call John at (205) 939-3519.

CLASSIFIEDS

ATTENTION LUNATICS!!! "Fanatic" issue #3 out now!!! Interviews with El Duce (The Mentors), Rev. Ivan Stang (Subgenius), Mary Vivian Pearce (John Waters film star) & Tiny Tim (part 2), & more!! Bands send musick for reviews! Send $1 to Fanatic, PO box 9021, Peoria, IL 61612.

OUT NOW. "IT'S ALL ABOUT..." flexi with Sleeping Body, Lazy Susan, Stand Up and Phleg Camp $2 ppd in US, $3 world. "Innebraska" comp tape with Sideshow, Slide, Bamboozle, FOH and Backwood, 2 songs each $4 ppd in US, $5 world. Payable to Brian Tontegode, Familyman Records, 4007 Lindsey Circle, Lincoln, NE 68524.

BODIES IN THE STREETS, black flags flying, Jesus tripping on acid pissing in his pants and saying fuck all you followers and fuck authority. The CNF video is only $15 ppd to CNF, PO Box 9152, Virginia Beach, VA 23450.

ALCOHOL FUNNYCAR, debut 7" on Rathouse Records desperately wanted. Also seeking: Rathouse Records 7" comp! (featuring Alcohol Funnycar, Gits, 7 Year Bitch, D.C. Beggars). Write: Neal Agneta, 138 Fifth Avenue, Gloversville, NY 12078.

GOVERNMENT ISSUE fans check this out. The lost years (88-92) of John Stabb on a 70 minute tape of pop and punk called "The Ultimate Experience." First 25 orders get free flexi. Send $8 cash to D.S.I. Records, POB 346, Dunn Loring, VA 22027.

BOOTLEG SCUM-We have all the current titles at 5 bucks a pop! Send a stamp for the catalog and/or a sample of your product (foreign 2 IRC's) Outlaw Punx! Moonshine Recs., PO Box 2183, Hawaiian Gardens, CA 90716-2183.

LESBIAN/BI WOMEN: I am distributing an IMPORTANT health survey for a non-profit organization. Please send address to: Lesbian Health Project c/o Angela, 225 Cliveden Dr., Newtown, PA 18940-1313 for a free, postage paid copy. It matters!

$3.50 FOR THE first, $3.00 each additional (U.S.) Dead Image 7" (clear, hand #), Earth Crisis 7", Endpoint-Idiots 7" (2000 pressed), Lifetime 7", Mean Season 7", Ocean of Mercy 7" (red), Ressurection first 7", Strength Alone 7", Strife-My Fire... 7", Strife-Mandel 7", Structure 7", Unbroken 7", Worlds Collide 7", Gasolene 7". List alternatives. MO's to Shane Lamers. Pressure Point Records, 880 Martin Ave. #5 Fond Du Lac, WI 54935 (414) 923-5547. Send stamp for complete list.

FINNISH AND US HARDCORE and punk videos. Also record auction of rare US and UK punk and HC. For list send SASE or IRC. Specify if you want video or record list or both. Nick c/o Ramos 430 E 14 St #2RE NY NY 10009

RARE PUNK RECORDS. CD's, tapes, shirts, stickers and buttons at reasonable prices! The best in new and old from:Vice Squad, Blitz, Subhumans, Conflict, Misfits, Social Distortion, Dickies, Bad Religion, and hundreds more. Send two stamps for huge 10 page catalog to - Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. If we dont have what you want, we'll steal it.

DO NOT READ!! I'm starting a zine and would like help! Please send records, tapes, poems, letters, even movie reviews. Persons who send stuff will get a free! copy. Write to " AL 3302 Eckhart Ave. Rosemead CA 91770

LOOKING FOR EARLY ISSUES of Cometbus. Will trade something for it or send you something if you just xerox it for me. Lisa D. PO Box 71266 Pittsburgh, PA 15213. Hi Carl.

EVERYDAY I DRAG MYSELF home by lips over gravel and glass shards, and when I get to my PO box, the mail is addressed to Justin Corbet c/o Burly Fanzine (or visa versa mind you). My Burly Fanzine is available for two Washingtons and fifty cents ppd. I'm looking for correspondence, contributions to my 'zine, other zines who want to be on my distro, and people to write and say "what's up?" Send all hate mail, letter bombs, small dead animals, and incriminating murder weapons to: PO Box 53, Kenilworth, Illinois 60043.

$3.00 PPD (US) As it Stands 7", Just Cause 7", Spirit of Solitude comp. 7" (w/Framework, 3 others), Transcend/Majority of One 7", Regress No Way comp. 7" (w/Nations on Fire, 3 others), Uprising demo. $6.00 ppd. Intent-Drift LP, Voice of the Voiceless LP, Next Step Up LP. $7.00-pic disc, $9.00 CD-Only The Strong comp. LP MO's to Shane Lamers, Pressure Point Records, 880 Martin Ave. #5 Fond Du Lac, WI 54935. Eat a dick.

HEY, IT'S ME AGAIN, just letting you know that me and a friend are putting on shows at a cool local place and we're looking for punk, HC, and sXe bands to play. I'm also looking for any sXe stuff, like shirts, 'zines, 7" or demo tapes that I could put on my 'zine's distro. By the way, ads in my 'zine are as follows: $5 for full page; $2.50 for 1/2 page; and a buck for anything less. Classifieds & personals are free. Send to PO Box 53, Kenilworth, Illinois 60043.

JUST OUT! The new issue of (Almost) Nothing But Records Reviews with a free cassette of a radio sex interview. Plus "Attack of the Killer Bisexuals," video, record & tape reviews galore. $2 from NBRR, PO Box 137-M, Prince Street Station, New York NY 10012.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

I NEED THESE 7" RECORDS: Antman, Gas Huffer/ Supercharger, Gorilla-Heinous 7", Kings of Rock-all, Mercyland-all, Janitor Joe-H'mong, Mule-Machine, Poison Idea-Punish, Surgery-Not going & Feedback, Violent Tumor, Abused, Fix-Vengeance, Germs-Lexicon + lots more. Got tons of Swedish to trade. Will buy too. Patrik Jonsson, Ekgatan 12 A, S-595 33 Mjölby, Sweden.

HELP! Need more contributions for my zine "Wax". Please send poetry, literature, art, tapes, records and interviews. P.S. all riot grrls write me! Riot Boi! 3193 North Delta Ave., Rosemead, CA 91770.

FUCK MY ASS! Desperately need Answer Me! #1. Will pay dearly or trade something snazzy. Name your price, shithead! Joe, Box 153, Back Bay Annex, Boston, MA 02117.

MAIL PIRATE SEA MONSTER wants you to walk the plank. Come on in, the waters fine! Sea monster never sleeps but anarchy au-go-gos with mixed drinks in the geyser downtown. Fill my mailbox with fun stuff and I send you pearls from the deep. Don't bore the sea monster or it keel hauls you. Ha ha: Pirate Sea Monster c/o Sin School, 212 Union St., #501, Providence, RI 02903.

WANTED: Fugazi - videos, flyers, posters, etc. Have very large list to trade. Also; Green Day, Jawbreaker, Superchunk, and other cool bands. Send flyers and get same amount back. Please send lists, etc. P. Ward, 98 Forbes Rd., Westwood, MA 02090.

ENLARGE YOUR PENIS! or your ego by having your articles, art, cosmic, opinions, band bio, tapes, 7" and your local drug prices printed and reviewed in the upcoming issue of Thrall Zine. We are still looking for bands to interview so write us! We really enjoy XXX stuff! Jason Bruce, PO Box 71, Murillo, Ontario, POT 2GO, Canada.

TRADE/SALE; Cock Sparrer - Shock Troops LP, Chaos UK - Short Sharp Shock LP, Chaos UK - singles 12", X-Ray Spex - Germ Free LP, Infa Riot - Still Out of Order LP, also Blitz, Partisans, Subhumans, Ejected and more. For lists write: Paul, 66 Park Road, Shirebrook, Mansfield, Notts, NG20 8JR, England. Wants: Shades Apart - 2nd LP, Faction - both 7"s, Underdog 7", etc.

RECORD CATALOG - Send us a 29 cent stamp, and we'll send you a catalog of cool stuff, with many out of print titles. 500+ artists, thousands of titles! Cheapskates Records, 1576 Getwell Road, Memphis, TN 38111. No foreign orders please.

GG IS DEAD, his biography isn't. Urgently need detailed accounts, pix, flyers, etc. Include signed permission. Credited, returned. Many unanswered questions, can only finish with your help! Now or never, keep it alive - no bullshit artists. Also buying/ trading GG audio, send list/ wants/ prices. Thanks everyone! Joe, Bix 153, Back Bay Annex, Boston, MA 02117.

SCREAMING BLUE haired banshees, space vampires with mohawks, meninblack, goddess poets of the gray lagoon, guitar bashing heroes, I need your rantings, dreams, incoherent babbling and undying devotion. Contact: Rodney Route One, Box 564, Bookline, MO 65619.

GOING...GOING...out of print! Rock/Punk/ Metal/ Alternative cassette and CD-cut outs and deletions fore sale cheap. Last chance before they're out of print! Free catalog. Just write: Infernal Racket Studio 101, PO Box 443, Owosso, MI 48867-0443. (Overseas send IRC.)

W/M , 38 YR. in prison and looking for someone to write. I'm lonely and would like someone to talk to. No games, sincere people. Age and looks don't matter as long as you are sincere. Write: James David Caylor #84981, Arizona State Prison, PO Box 8200, Florence, AZ 8523203080.

CLASSIFIEDS

CHICAGO SUBS: Beware of Greg Mc**** AKA Roland Rock*** He is a 40 year old bassist but also a crybaby, sniper, psycho who fu*ked over bands like Pootly Nautch, Wretched Fiend, Squids...He lives around villa park. Spread the word.

I WANT DICKS - Hate the Police, Deep Wound - EP, Minor Threat - EP, SOA, Husker Du - both EP's, Wierdo's - Nutron Bomb! P. Burke, POB 1029, Hanson, MA 02341. (617)294-8326.

SWM STUCK in collegiate hell seeks creative correspondence from grown up females of any age. Likes pop punk, anti-folk, slowcore, lots more. Send letters, photos, or anything else of interest to: S.W. Black, 7827 Hampson St., Apt. C, New Orleans, LA 70118.

BEST OFFER: Adverts "One Chord", Big Black "Rema-Rema", Big City Comp. EP (early NYHC), DOA "Hardcore '81" LP, Fugazi "Song #1" Sub Pop (green), Misfits "Beware", Mondo Stereo comp. LP, Monster Magnet "lizard Johnny", Partisans LP, Pigs "Youthanasia", 7 Seconds "Skins", Ultraviolent "Crime", Undead "Nine Toes", Violators "NY Ripper", Virus "Stepping Stone", Zounds "La Vache". Send to: Glen, 106 4th Ave., Apt., #3, Bradley Beach, NJ 07720.

AUSTRALIAN GIRL coming to live in US for 12 months needs instant mates. People to take me around the scene and possibly accommodate me for a short while: Chicago, Houston, New York, DC, Seattle, LA and especially San Francisco. Music fanatic. I would really appreciate help! Leaving September 20th. Call Sarah Mac quickly at: 61-03-428-3646.

HOWARD STERN - looking for episodes of TV series. Especially want stuttering John/Pauly Shore interview. I'm looking for MST3K episodes as well. If you can help write: Joe Hunter, PO Box 59132, Dallas, TX 75229. And I'll try to make it worth your while. Baba Booey.

DRUMMER wanting to form hardcore band in Hamilton area. Had some experience. Need angry guitarist(s), bass player and singer. Little experience necessary. Want heartful effort. Teens or early 20's. I like Agnostic Front, Op IV, Napalm Death, No Comment...Seriously want responses, all will be answered. Dan, 23 Donegel Pl. Hamilton, Ontario, L9A 4Z6, Canada.

LOVE TO FUCK? So do I - so I'm devoting a whole issue (#3) of my zine "Patti Smith" to getting off. I need fantasies, true life stories and fiction and poetry that bends gender, knows how to spell and gets me wet. You'll even get a free copy if I decide to print your shit. How can you resist? Leah, 32 S. Flagg St., Worcester, MA 01602.

7"S POPE GUNS Vol. 3 $25, Minor Threat 1st $40, Sub Pop stuff: Fugazi $65, Rapeman $30, Nirvana $80, Rolllins Band $25, Big Chief $25, Mudhoney Sonic $20, Tad/Pussy $20, Subpop 200 Box $30. (916)441-0441. Or Craig, 1331 Q. St., Sacramento, CA 95814.

ELI H. IN W. GERMANY (the Understanding Baboons, Chocolate Quick, Misfits, 1987 punk rock crush)? Sorry! I lost your address. Please send it again. Zannah, 285 Concord Street, Gloucester, MA 01930.

APPEAL TO REASON fanzine #1 is finally out! Interviews with XRemainX, Struggle, Born Against, Vic 108, Farside, and Not For The Lack of Trying plus opinions and articles. $3 cash ppd (sorry, it's thick). 11864 Julius Ave., Downey, CA 90241-4612. Send contributions (articles, poems, opinions, photos, interviews, scene reports, artwork, absolutely anything!!!) for an upcoming issue. Thanx!

STILL ANGRY - "Unlucky #13 out now w/ Ironside, Manhole, Dogfight, and propaganda from the happy brainwashers at Elitist Pos HQ for $2 ppd. Also book, zine, music, cigarette and drug reviews/info #12, 80 pgs with Neurosis, Andromeda Strain tons of anger, spite and misery. We trade distro and always want to hear form new hardcore and punk bands. Demos! 102 A. East 52nd/Austin, TX 78751. Known for pissing you and your mommy off.

CAPITALIST CASUALTIES and The Dread split EP entitled Split Personality out now on Six Weeks Records!! $3 ppd to 2262 Knolls Hill Cr., Santa Rosa, CA 95405 USA Overseas $5 ppd. Six Weeks is dedicated to unappreciated punk and hardcore bands and fans everywhere!!!

FUCK OFF. I desperately need the following vinyl: Funeral Oration "Communion" LP, Lip Cream - anything, Depression (aus) - anything Confuse "Nuclear Addicts", Motley Crue 12" on Leathur Recs., Hit Fist "Flattened Face" EP, Gauze "Equal. Distort" + EP's, and any other cool old Japcore. Send price lists to: 2262 Knoll Hill Cr. Santa Rosa, CA 95405

TRADE/SALE (All originals, No bullshit). Artificial Peace/Exiled 7", Mad: Fried Egg 7", Vox Pop: Like Yer Mom 7", SOA: No Policy 7", CFA: Parasite 7", Deep Wound 7", TK: Message 12" + others, Minor Threat: 1st & 2nd 7"s, Bad Religion: Unknown LP etc tons more! ($1/IRC for massive catalogue!) Wants Vomit Pigs 7", Mad: Eyeball 7", Norman & the Hooligans 7", Subhumans: Sickoids 7", Cock Sparrer: Runnin' Riot (w/ps) 7", Expo Hurts Everyone comp 7", Bud Luxford Presents comp LP's, Dream Police: demise 7" etc 70's & early 80's punk rock from all around the world! Write to: A.A.R. c/o Jukka, P.O. Box 174, SF-11101 Riihimaki, Finland

MASSIVE RECORD collection sale. Lemon Kittens, Christian Death, NWW, Current 93, MB, Whitehouse, Throbbing Gristle, Gism, Big Boys, Misfits/Samhain. Plus many more items, lots of rare comps, LP's. Something for everybody, Industrial. Punk and many rare items. Sale good til list is sold. Write for lists, Jasper Burns, 36 Stanton Rd. #3, Brookline, MA 02146 or call 617-738-4281. Before 11:00 pm any day.

IN BETTER NEWS, the first checks went out from the benefit Crimpshrine LP on Lookout, $200 to the Berkeley Free Clinic and $200 to Food Not Bombs. And the problems with the t-shirts has been taken care of. Thanks, Aaron.

EFFECTIVE PROMOTION can happen on a small scale. Put the free press to work for you. Cost-effective, save on mailings. Tom, 816 Hillview Heights Suite U-3, Nashville, TN 37200.

UNDERGROUND COMEDY? We don't need no stinking underground comedy! Okay, but you don't get to laugh your ass off as Dr. X adn the Invaders slam the shit out of everything from advertising to politics in the down and dirty "Kaos Radio and the World Farting Championship". 25 min. cassette. $5.00 U.S. $6.00 universe. The Halidome, Box 50495, Henderson, NV 89016

WHAT ARE YOU LOOKING AT? Fuck capitalism! Smash facist! Get off your lazy asses destroy the fucken system! Yea I get into tunes like Shitlickers, Asocail, even some Sex Pistols, write to my zine! Central Disease #1 out now. Contact: PO Box 085504 Racine, Wis 53408 - 5504

7" AUCTION: Gorilla Biscuits (yellow), Side By Side "your only...", Insted "We'll make..."(yellow), Bad Religion "rock-n-roll" boot, SSD demo boot(007/200), Unit Pride,FEAR "fresh flesh" boot (252/300), Unity "you are one", Misfits "Horror Hotel" boot (32/300), Infest, No For An Answer. Operation Ivy "Lint the king" (white 10/110). All records first pressing and mint condition. Send your bid, name, address and phone number to: Wax Auction, 2200 Willow St., Suite D Box 305, Signal Hill CA 90806.

CRIMPSHRINE/JAWBREAKER SPLIT EP on Skene records was done without our permission. We gave them the song in 1991 for an 8 band double 7" benefit compilation for homeless shelters. The song surfaces two years later on a 2 band 2 song non-benefit ripoff single, with what I'd written about the benefit removed from my artwork. Really lame.

WANT FRIENDS. I'm 16 and would like to meet cute punk girl my age to write with and one day meet. I like OpIvy, Green Day, Cringer, Bosstones and other forms of ska, punk, and socially unacceptable music. No nazis, racists or skinheads. Will write back without a doubt. Send pix. Andy 82 Parkway Little Falls, NJ 07424 Love my sis.

WOW! FINALLY ISSUE #2 of Scum out! It's got Social Outcast, Publik Descent, Bugout Society, Lumpin Proletariat, Dogma Mundista, Yuppicide, and lots more! Plus stuff on Anarchy, yourself, punk, and life! Don't forget this comes with a tape and bonus punk rock stuff! Send $4 USA or $5 world or trade. Scum Zine PO Box 7051, Jupiter, FL 33468-7051 U$A.

RARE PUNK RECORDS, CD's, tapes, shirts,stickers, badges for sale at low prices. 10 page catalog with greats such as - The Adicts, Bad Religion, Vice Squad, Misfits, Crass, The Dickies, and hundreds more. Send two stamps for catalog to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it!

PUD CHAIN #3 IS NOW OUT. Features interviews with Berserk, Butchery, Tonie Joy (U.O.A. and Vermin Scum Records), Kingdom Scum, Moon Pie, Mr. Guy, Power Trip, Round Flat Records and Violent Encounter. Also: art, articles, classifieds, columns, letters, poems, reviews and stories. 116 pages. $2.50 ppd to Plastic Fork Distribution, 1107 Severnview Drive, Crownsville, MD 21032.

CLASSIFIEDS

INTROSPECTIVE FEMALE (19) seeks correspondence with open minded individuals world wide. Interests include poetry, Bukowski, Rollins, Burroughs, Siouxsie, The Damned, Hammerbox, Marilyn Manson, and New Model Army. Contact: Molly/ 6787 Bayshore Dr./ Lantana, FL 33462-3901

DIY MAILOUT' If you're in the UK and want to receive regular updated lists of various UK HC/Punk distributers, simply send us your name and address. Completley free, without obligation, and very cool!! Armed With Anger, PO Box 487, Bradford, BD1 4UZ. UK.

UK PUNK FOR SALE/SWAP: UK releases- punk- '76- '93. All originals. All for sale or swap for US originals. Also videos, gigs, interviews, etc of the following bands: GBH, SLF, Pistols, Damned, Ramones, Clash, Dickies, Dead Kennedys, UK Subs, Exploited, ANWL, Sham 69, Addicts, PTTB, Siousxie, Adam & Antz, Buzzcocks... TYour list gets mine. Over 500 LPs. 12", 7', etc... Over 350 hours of Punk footage...Nine in a row... Fuck our Gracious queen.

LEATHER JACKET- selling my brand new leather jacket in black. It size medium, and it's in perfect conditions. Sold for $70.00/ $75.00 with s&h. Sebastian Marin/ 261 West Park Dr./ Miami, FL 33172 or call 1 (305) 227-3609 thanx!

CONTRIBUTION= FREE ZINE. Yes, contribution will get you a free zine. I need a lot of gothic and punk pictures for my zine. I also need to get in touch with underground gothic bands, so that I can interview your band for my zine. Please write to Seba's/ 261 West Park Dr./ Miami, FL 33172 USA.

RHYTHM COLLISION thanks the following people for a cool tour: Madhatter's, Strangebrew, Killer Schrews, Bollweevils, 88 Fingers Louie, Jeremy Pickett, Chaos, Well Fed Men, Patchwork Suzie, Matt Rapid City, Jimmy Hoffa, Cold Crank, Mental Landscape, Via, Driftwood, Dink, Bombsite, Meat Sisters, Friction, 35th St Entry, TS, Derrick and Bob, Finny's Crew, Brad Hilscher, Taco Bell and everyone at the gigs.

SALE: X-Ray Spex, Husker Du, Vandals, Damned, Buzzcocks, Dickies, Drones, 7 Seconds, Pistols, Stranglers, Agent Orange, Screwdriver, Bad Religion, Boys, CH3, Circle Jerks, Sham 69, Hogan's Heroes, Marginal Man, MTX, Raygun, 999, Nirvana, Only Ones, Salvation Army, Subhumans (Canadian), Senseless Things, Uniform Choice, Youth Brigade, Kraut, UK Subs, BH Surfers, low prices (really!) SASE PO Box 865/ Agoura, CA 91376.

GIRL, 19, seeks correspondence with cynics, agnostics, deviants, miscreants, and disgruntled intellectuals. Dark, twisted sense of humor a plus. Into Vonnegut, Abbie Hoffman, thoughtcrime, reptiles, sloth, lust, and other assorted deadly sins. No goths, christians, or sheep. Write to: 100 Rose Dr/ Columbia, SC 29205.

700 PUNK ROCK (HARD & SOFT) records set sale list, and Borderless Countries Tapes is still crankin'. Free catalog of 27 tapes with 170 bands, all HC (no grunge, no metal) from '82-'86. Chris BCT, PO Box 16205, San Diego, CA 92176.

INCARCERATED WHITE MALE- looking for someone for a special relationship built on trust- honesty and caring for each other. Love most music, especially rock-n-roll. Good looking- have no kids, but am a widower. Interested in a new friend, penpal- or even more? Please write "Fred John Coryea" BV 7173 Drawer K/ Dallas, PA 18612-0286.

NO JOKE "Into My Words"- 3 punishing tracks guaranteed to make you wanna jump around with your teeth gritting and your fists clenched. Available for $4 from Crown Records PO Box 162/ Clarendon Hills, IL 60514. Shirts $11.50 Posters $3 (payable to R Sklenar)

TRADE/ SALE- 7"s: Fugazi (Sub Pop #52 w/ cover lyrx) or Minor Threat- "Filler" (Green cover), MDC- "John Wayne" (B/w cover) LPs: Choas UK- 1st, Partisans- 1st, Abrasive Wheels "Marching", Wasted Youth "Reagans".... wants: Teen Idles (stocky cover), Detention, Zero Boys- "Living in the 80's", Nihilistics- 1st 7' (originals), Stalin- "Trash". Ph (206) 742-6368 Jason/ 4206 228th St SE/ Bothell, WA 98021 USA.

I NEED TO HEAR FROM YOU, JOEY! It's me, Stacy. We met at a Fear Show in the 7th Street Entry in Minneapolis. Have thought of you constantly. Please, if anyone knows him or where he is, write me. Joey was the drummer for LA's Wasted Youth & I think his new band is called Sugar Tooth. My address is 1827 LaSalle #5/ Mpls., MN 55403. Please write Stacy Stage. Thank You!

TATTOOED, PIERCED, SCARRED or otherwise body modified people. We're putting out a one-time zine on body adornment and need material. Send photos and writings about your experience. Interested in your reasons, reactions from others in society and anything you feel is important. Send address and stamp contributions if you want a finished copy. David/ PO Box 19096/ Cincinnati, OH 45219.

SALE: SOA "No policy" (2nd Press) $50, MT "Filler" (Red) $40, Iron Cross "Hated" $35, Stalag 13 "In Control" $30, Drones "Further Temptations" $40, Blitz "Voice of..."$25, X Ray Spex "Germ" (hard insert) $35, Abrasive Wheels "Marching In" $25, Armed Citizens "Makes Sense" $20. Post paid, need AYS. John McFeely/ PO Box 973/ Levittown, NY 11756.

LONELY WHITE MALE incarcerated in prison needs a pen pal. Unusual sexual behavior okay. Musical interest mostly heavy metal. Outside interests include horses and camping. Please write! Allen Colvin #95492, Arizona State Prison-Florence, P.O. Box 8200, Florence, AZ 85232.

CHEAP HARDCORE, punk, and alternative CDs, Cassettes, and video. DKs, Naked Raygun, TSOL, Substance, Swans, Live Skull, Disease, MOD, Iggy, Gov't. Issue, Rattail Grenadier, Wiseblood, etc. For complete listing, write to Marz, P.O. Box 68722, Indianapolis, IN 46286.

RECORD AUCTION. RARE, ORIGINAL pressings. Feederz "Teachers", Poison Idea "Pretentious Assholes", Really Red "Fear", Septic Death 12", Heresy "Never Healed", etc. Details: #918-620 Jarvis Street, Toronto, Ontario, M4Y 2R8, Canada.

BEST OFFER: Black Market Baby "Senseless" LP, Angry Samoans "Queer Pills" 7", Wasted Youth "Reagan's In" LP, Pussy Galore "Groovy Hate Fuck" LP, Victims Family "Son of Church Card" 7", China White "Dangerzone" 12", False Prophets "Good Clean Fun" 7", Kraut "Adjustment" LP (orig.), OHL "Heimatfront" LP on Rock-o-Rama, Motorhead s/t picturedisc (1977 Chiswick), Red Rockers "Condition Red" LP, Angelic Upstarts "England" 7", Bids to: Glenn, 106 4th Ave., Apt. #3, Bradley Beach, NJ 07720.

BEST OFFER: Youth Brigade "Possible" ep (mint), Negative Approach 7" (mint), No Alternative "Backtracks" 7", the Insane "El Salvador" 7" (No Future), Sticks and Stones 7" "Saved", (Onslaught Mandate), Die Kreuzen "Gone Away" 7", Jawbreaker "Whack & Blight" (white marble), McRad 1st LP, Unsane Jungle Music 7" (PCP) and "Concrete Bed" 7" (Glitterhouse), No Choice "Sadist Dream" 7" (Riot City), Fang "Enjoy The View" 7", Vibrators "V2" LP. Bids to: Glenn, 106 4th Ave., Apt. #3, Bradley Beach, NJ 07720.

JOHNNY THUNDERS and the Dead Boys are gone but Road Vultures live on! NYC's sons of rock. "Fire it Up" the CD and Cass. Featuring Cheetah Chrome on three tracks. Info: Road Vultures, 23 Lexington Ave. #318, NYC, NY 10010

DON'T ASK ME SKATEZINE #6 is finished. Send $1 for a copy. Photo and written contributions are always welcome. Don't Ask Me, 8647 Cox Road, Indianapolis, IN 46221.

SUBMIT WORK: Lovely, Ugly, Minds Not Alone show. Xerox books, fanzines, photocopy/mail-art & related work. Exhibition to be held in conjunction with the 10th Annual Olympia Film Festival; (includes performance, spoken word, and B movie fringe fest.) Nov. 5th - 14th. Deadline Oct. 1st. No returns, multiples editions welcome (for distribution.) Participants receive zine-style catalog of show w/ legal size SASE and $1.00. Send to: Minds Not Alone zine show, c/o Olympia Film Society, Attn: Rachel Frost, 218 1/2 W. 4th #B, Olympia, WA 98501. Info: (206) 352-0852.

OUT NOW! INTENSE 7 song CD from Minnesota's Standpoint. Definitely check it out! $7 ppd US / $8 elsewhere. Cash or m.o. payable to Rich Lassahn or Will Hanson. M.B.S. Records, 1609 Lacota Lane, Burnsville, MN 55337.

DRUMMER WANTED by Blind Spot. Send tape along with letter to: Blind Spot c/o Springtime Records, 18760 E. Amar Rd., Suite #164, Walnut, CA 91789.

NYC HELP ME. I'm looking for Chris Caggiano of Last Minute Productions or the band Rat-at-Rat-R. Any info appreciated. Also welcome are people to form a grindcore band like Killdozer. c/o Suite 111, 72 Van Reipen, Jersey City 07306-2806.

E-MAIL USERS: SEND ME mail! I like Jawbreaker, Rocket From the Crypt, Treepeople, Samiam, Superchunk, Dinosaur Jr., Descendents, Goo Goo Dolls, Drive Like Jehu, NoFX, Juliana Hatfield, baseball (especially the Red Sox) and dirty jokes. J. Clark @unhh.unh.edu.

CLASSIFIEDS

BLOND HAIR, BLUE EYES, 29 yr. old male just moved to K.C. looking for correspondence (preferable female). I'm into 60's garage, '77 punk, early 80's HC, comix, poetry, V.U., Devo, Ramones, Seeds, Bowie, X, Stones, Billy Idol, Rollins, etc. Write to New Wave Dave, 619 W. 10th St., Apt. 301, KC, MO 64105.

PEOPLE AGAINST RACIST Terror produces "Turning the Tide," grassroots bimonthly tabloid of antiracist activism, research and education. Recent special issues focus on Environmental Racism; Sexism and Homophobia; and Prisons. $2 sample; $7.50 sub; PART, POB 1990, Burbank, CA 91507.

BORED FEMALE, into role playing,m comic books (Sandman, Death, The Crow) Vampires, gothic-punk lifestyles, cemeteries, and anarchy. Listens to Ministry, Cure, Siouxsie, etc. Send me anything. Write!! Please! Mandie, RD #2 Box 133, Martinsburg, PA 16662.

MELLOW, 19 YEAR OLD female stuck in a shitty southern Oregon town seeks relocation to ????? Pre-requisite: coffee shops with smoking sections, bands, decent diversity, drug scene. I am into a wide variety of music (Smiths, the Cure, NoFX, Ministry, NoMeansNo, the G'rups, etc.) Please help me get out of this boring tourist town. Write to: K, 593 Fairview, Ashland, OR 97520 with tips or just to write.

x TRUTH x ZINE x And Journal. New zine straight outta Florida. In our first blow to your skull we have an interview w/Porcell from Shelter, pictures of Shelter, 108 and Worlds Collide, articles on sex, vegetarianism, and other poison-free lifestyle topics.Send $1.50 and a stamp to Truth zine c/o Dean Hutchinson, 4486 Diamond Circle E., Sarasota, FL 34233.

DISILLUSIONED MEDIA will put you on the roll call of the Gods and send you lots of free tapes, zines & stuff if you send a photo of you solemnly standing naked in front of a McDonald's for a nightmarish clip-art book. The sign must be visible behind you. HA! 6509 White Post Rd., Centreville, VA 22020.

TRENCHMOUTH SUPERMODEL #2 is out now. Interviews with Redd Kross, Ramones, The Aquanettas, and Type O Negative. Plus alot of record reviews and the usual immature garbage. Send $2 (U.S.) and $3 (elsewhere): T.S., P.O. Box 932, Middle Island, NY 11953

FREE SKA CATALOGUE: Hepcat, DHC, Busters, Toasters, Scofflaws, Skunks, German ska imports (No Sports, the Frits), ska singles, Skinhead Times, t-shirts, patches & more! Send a SASE to Moon Records, P.O. Box 1412, Cooper Station, NYC, NY 10276.

NEW SKA RELEASES from two of California's best ska bands: Hepcat, Dance Hall Crashers! Send a SASE for free catalogue, info on ska tours (including Skalapalooza!), upcoming releases & more! Moon Records, P.O. Box 1412, NYC, NY 10276.

YOU WANT BOOTS, we got them & cheap! Have L7, Jesus Lizard, Helmet, Deswcendents and more. Send SASE envelope for whole list. Brad, PO Box 82, Madison, WI 53701.

HEY JERKY! Want a rad punk zine from Canaduh? Issue one of Littlebig Sister zine out now! Inside you'll find interviews, recipes, articles, pranks, etc. Send about $1 and postage to: 9 Glenelg St. east, Lindsay, Ontario, Canada, K9V 1Y5

LOOKING FOR love, but will settle for less. Lonely 16 yr. old girl into art, poetry, philosophy, manic depression, tarot cards, and learning about Wicca. Write to me, bare your soul, tell your life story, send pictures, anything! Amanda, 10126 Foxchase Dr., Loveland, OH 45140

JACK KILLED JILL: Where are you? I saw Jack killed Jill live in LA and loved them. Does anyone have any info on this S.F. band? Do they have a 7", cassette, are they playing in So. Cal., pics, names of band members, address, record company, anything?? I am interested in anything by or about Jack Killed Jill. Please help. Pete, P.O. Box 1932, Upland, CA 91786

27 YR OLD MALE punk individual would like to hear from humans anyone anywhere about anything. Into all kinds of music. Also want to meet fascination open minded females for companionship and fun. Send letters, pictures, whatever. J.G., 4400 N.E. Broadway #1122, Portland, OR 97213

PIT'SBULL RECORDS/Demolition Derby is looking for European only distributors or mailorders to carry its stuff. On the label are: Fruitcake (USA with Mike from the Drunks With Guns), First Things First (Germ), No Tomorrow Charlie (B), Panty Boy (Hol), Drunks with Guns, Mummies, Supercharger, Monomen, Apemen... Future releases with Gaunt, Beavers, New Bomb Turks, A-Bones, Man or Astroman, Huevos Rancheros, Bunny Brains, Antiseen, Down By Law, Strangulated Beatoffs, Teengenerate (Japan), Vice Baron, Graeme Jefferies, Twerdocleb, Splintered and tons more. For more info write to Kris Verreth, Tervuursestwg 1H, 1820 Perk, Belgium Fax 32 2 751 57 85

SUBMIT TO ABUSE: Abuse #4 need your "Experiences with the dead, death and dying" Submissions can be any length, or media. Write for more info. Deadline: Mid-October. Also accepting video and audio. Abuse, P.O. box 1242, Allston, MA 02134

BUKOWSKI AND SERIAL Killers #2: This is the magazine of non-fiction, prose and poetry that the State of Texas will not let convicted serial killer and Death Row inmate Henry Lee Lucas read because Texas prison officials consider it 'detrimental to his rehabilitation', citing 'graphic', 'deviant' and 'criminal' act of necrophilia, homosexual activity and sado-masochism. But you can read Bask #2 because you aren't serving time in the Texas prison system. Send $5 (checks to Bobert W, Howington) to Homemade Ice Cream Press, POB 470186, Fort Worth, Texas 76147

TRADE!! I HAVE: Gauze, Lip Cream, Gism, Outo, S.O.B., Hijo Kaidan, Confuse, Sekiri, Comes, Execute, Laughin Nose, Swankys, Genbaku Onanies, Stalin, Cobra, Nightmare, Gil, Gudon, Gastunk, Death Side, many Jap records! I need: old Texas punk, old N.Y.H.C., old L.A. punk records! Send your list! Masayuki Kowawa, 3-5-30, Minato, Wakayama-Shi, Wakayama, G40, Japan.

SPOONFED RECORDS is starting a distribution. 7"s only. Hardcore, grind, crust, sxe, punk, trash etc. bands and labels send sample (if possivle) and wholesale rates. Also, I welcome most trades, for spoonfed releases, please write first. Thanks. Spoonfed records mike edwards- Spoonfed Records, P.O. Box 10221, Scottsdale, Arizone 85271

BANDS! EVER HEARD OF Flint, Michigan? Boycott that fucking place! The booking hippy, Joel, denies bands playing priviledges! Facist fuckwad! Shit is king. Grunge is "in" and if you don't sound like Pearl Jam then "Like, dude, you suck." Marky Mark dictates their fashion. Do you really want to come here? Fuck no. Boycott that pussy pimple redneck town!

FLINT, MICHIGAN. ANOTHER FEW words around that inbred, six-toed, screw your cousin, shotgun rack of a hillbilly fart town. Did you think I was fucking kidding? Fuck Flint, Michigan. Fuck the Capitol Cafe/ theater (the only venue in town), fuck Joel Rash, fuck the neanderthal sound guy metal head Motley Crue wanna-be's. Boycott Flint.

BOB (EX-REACH OUT). I gave you a blank shirt for you to make me a Reach Out shirt a long time ago. I would appreciate it if you would send it to me with or without the design on it. It was a grey fruit of the loom size XXL. Thank you. Eric Fortner, 3876 Oakes Dr., Hayward, CA 94542.

TEXAS PUNK RECORDS for sale/ trade. Vomit Pigs, Hugh Beaumont Experience, Huns, Cringe, Nervebreakers, Hates, Really Red, Loco Gringos, Cherubs, Hot Klub comp, Glorium, Bloodstains comp, etc. Sample of my wants: Horton Heat "Big Little Baby", Ejectors "Hydrohead", Bobby Soxx "Hate" and video from Theatre Gallery and the first Clearview Club in Dallas. IRC/ SASE or call, Axis, Box 33033, Austin, TX 78764-0033. (512) 445-6423.

WANTED (BUY/ TRADE): Abused 7", Antidote (US) 7", Bad Religion 7" & 12", Blood Circus 7", C.I.A. 7", DOA "Watcha" 7" & 12", Deadbeats 7", Defnics 7", Dils "Class" 7", Fastbacks 12"s & 1st 7", Fix 7", Freeze 7", Gears 7" & LP, HOF 7"s, Husker 7"s, Lewd 7", Naked R. 7" & 12", Normals 7", Randoms 7", Really Red 7"s, Savage C. 7", Shattered F. 7", Soundgarden "Hunted" 7", SSD 12"s, State 7", Stepmothers 7", Tad "Ritual" 7", Toxic R. 7"s, Victims 7", Zero Boys 7". Write PK, Kuormaajank 2 A 16, 33700 Tampere, Finland.

TRADES: AOF "WHAT" 7", Ebba Gron "Ung" 7", False P. "Good" 7", HOF "Death" 7", Lazy C. "Loretta", Mob 47 7", Toxic R. "God Bless", OOO 7", Bastards "Maalima" "Nukketeatteri" 7", Tampere "SS" 7", Pultti 7", Pupukuusikko 7", TK 7"s, Riistetyt 7" & LPs, Necros LP, Russia Bombs comp LP, Hardcore 83 comp LP, Shitter ltd 12"s, etc. Write PK, Kuormaajank 2 A 16, 33700 Tampere, Finland.

DAGNIR, WHERE THE HELL are you? When I tried to write to you a while ago my letter was returned. It's been a long time but I still want to communicate with you even if Children of the Void is dead. If you get this message please write immediately and let me know where you are! Brad, PO Box 415, Upland, CA 91785-0415.

CLASSIFIEDS

AMERICAN PSYCHOBILLY/ neo-rockabilly record label looking for bands with demos to make a compilation LP. Send demos and letter about your band to: Devilkicks Records, 1100 Masonic Ave. #1, San Francisco, CA 94117.

GOTHIC GIRLS, TAKE ME WITH YOU! Send me your picture. Freak me out! Just do something. Write me. Damon, 933 Lanewood Drive, San Jose, CA 95125.

SPOONFED RECORDS IS starting a distribution. 7"s only. Hardcore, grind, crust, sXe, punk, trash, etc. bands and labels send sample if possible and wholesale rates. Also, I welcome most trades for Spoonfed releases. Please write first. Thanks, Mike Edwards, Spoonfed Records, PO Box 10221, Scottsdale, AZ 85271.

TO M.R.R POETS, musicians, movie makers, artists, etc. My staff and I are putting together a 'zine project. We need contributions of poetry, music, artwork, vid's, etc. All items will be appreciated and kept for future reference on the 'zine. Send to: Alligator Bash Productions, 1409 Center St. 2A, Pekin, IL. 6155 No fuckin' rap shit or poseurs!! thanx

7-SECONDS! - I desperately want any 7-Seconds material. Demos, 7's, EP's, tapes, LP's, videos. I will pay good money for anything by 7-Seconds. Please respond to Jamie Larson W. 1425 Lawrence Dr. Spokane, WA. 99218.

CULT OF THE DEAD COW drops the coolest t-shirts in the world, ever. No shit. All original full-color designs to freak your brain and to make you go "Zow!" $1 for catalog: cDc communications, P.O. Box 53011, Lubbock, TX 79453

THE RUGGED INDIVIDUALIST--The fortnightly publication supporting the individual's survival, responsibility, rights, and self-reliance. For geriatrics and twenty nothings alike! Sample copy $2. Send check or cash to Al Human, P.O. Box 664, Lowell, NC 28098.

All PEOPLE FROM EUROPE. I'm looking for correspondence. If your political or whatever write Jakssen Aristizabal Grafton Job Corps Center 191 Westboro Road P.O. Box 575 North Grafton, MA 01536 USA. Thanks Write name and address clearly o.k. Bye

I HATE MEN. I am completely fed up with the male population. So this is your time to defend your gender, before I lose all hope. All I need is one nice guy out there to prove me wrong. Amanda 10126 Foxchase Dr. Loveland OH. 45140

FOR SALE: Plasic Idols, Coldcock, Monks-LP, Protes Bengt EP, Sham 69, Eyes, Really Red, TST, Ejected, Blitz, Process of Elim.-comp, Chaos UK, Subhumans (UK), Stains/MDC, plus many more. Send stamp if within US please. TK, 6601 Pyle Rd, Bethesda, MD 20817

YOUR REAL DAD Communications new address: P.O.Box 1501, Sarasota, FL 34230-1501. Post office fucked up so please send returned mail to the new address.

MY SKELETAL HAND IS groping...seeking Misfits records. Patrick S., PO Box 235, Jacksonville, IL 62651-0235. Call (217) 245-5717.

TEMPLE OF LILITH- tongue of the serpent #2 out now- $3 cash or stamps only. Membership info. $1. Mail-network interested in the erotic, occult, and gothic. Open forum of ideas and creative work. Box 1483 NYC 10009-1483

THE DAMNED, "promo poster" for 1st 7", New Rose/Help. (original line-up). $10 ppd. tubed. Skrewdriver, poster. promo for "All Screwed Up" Lp. $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/Three Cord Rock. $10 ppd. Cash or Money orders only to D.G. P.O. Box 46881 Mt. Clemens MI. 48046 Inquiries SASE.

IS YOR REFRIGERATOR RUNNING? Engine fanzine looking for submissions for an upcoming pranks issue. Stories and how-to tips from the political to the pointless. Of course all who submit get a free copy to show their friends and family. Your mother-ship connection. Engine / P.O. Box 640928 / San Francisco, CA 94164 - 0928

GG FANS: Live Audio Youngstown, OH—5/23/93. Also coming soon The GG Allin File—All GG Fanzine, for sale or trade 40+ pages of GG Propaganda collected over the years. Also get in touch w/me if you are selling GG shit...will buy anything by him or trade/have other live shows etc. RAT-391 Protzman Ave. #3, Morgantown, WV 26505.

17 YEAR OLD GIRL, bored, looking for people to write. Into a whole lot of shit, Doors, Screaching Weasel, Subhumans, Sisters of Mercy, DK, Murder Inc. Music isn't the only thing that matters, exchanging thoughts is more important. Alex, 3949 Norbrook Dr., Columbus, OH 43220.

SKA IN JAPAN: Looking for rudie/punk/skin in Japan willing to keep me up on Japan's ska scene - also exchange Japanese ska records/CD's/skazines for US/Int'l ska releases/skazines. Contact: Steve Shafer, 115 East 89th Street #2D, New York, NY 10128 USA.

LOOKING FOR SxEx Stuff! Token Entry 1st 7" & 1st lp, Rest In Pieces 1st 7" & 1st lp, Wrecking Crew 1st 7", Wide Awake 1st 7", Project X 7", Unit Pride 1st 7", 2nd 7", Unity 7", and More!! Also I want X-Mark Swatch!! And new or used t-shirts. Send your list and price (incl. ppd)!! Naotaka Hiiragi, 3-58-5 Yoyogi, Shibuya-ku, Tokyo 151 Japan.

WHAT, ME WORRY? Fanzine can try to slap a smile on your face. Bands please send press kits, zines I will trade. 50¢ + 2 - 29¢ stamps. #2 with gameface and rise. #3 with farside. lets put happy back in hardcore. Jimmy, 1013 Ridge St., Freeland, PA 18224-1007. No horsey sauce does not mean yes horsey sauce.

AIMLESS ZINE #2 has stories, thoughts, reviews, ideas and a cool Jawbreaker interview. #3 has information on MTV gangsters, a crossword and other cool junk. Get one for 2 stamps or trade, or both for $1 ppd. and a cool letter or contribution. (Aimless, 1015 Nokomis St., Clwtr., FL 34615)

SPANISH/PORTUGUESE language music needed for radio show. Hardcore punk, thrash, ska, techno. Send list for tape trade. Violadores LPs (Argentina) for sale: Radio Ruido / Jeff Wilson, Hampshire College Box 1677, Amherst, MA 01002 USA.

STARTING ROCKFIGHT Punk zine, we're looking for any contributions, short stories, articles, scene reports, interviews, poetry, thoughts, ideas, drawings, photos. Send stuff for review, zines, comics, books, records, demos, practice tapes, videos, homemade movies. We like letters, too! (Shane c/o Rock Fight, 213 Avanda Court, Clearwater, FL 34616)

SALE/TRADE: Dangerhouse, T&G, Texas stuff (v/a-Trend, hates, NCM, etc.) Necros, Effigies, Damned, Crass, Poison Girls, Viletones, Comps, Pistols Promo Pack, Sham 69 promo, Viletones, Kiss Autographs, Bad Brains-Rock... Test, Much More. Need Killed by Death 2, 4, 6, 8, Huns, Eat, Bobby Soxx, Clash, Culturcide, Dishrags, X (aussie), Victims (aussie) etc. Randy, 3468 S. 119th, W. Allis, WI 53227.

BANDS!!! We book shows at Ridge Street on the NorthSide. 350 Capacity Max. (can do smaller/bigger shows) P.A. available, other venues available. Mostly punk/HC, but open to other genres. Nuclear Winter Productions, P.O. Box 243, Winnetka, IL 60093.

NUCLEAR WINTER Prods. Distribution. We distro zines, music, whatever you got. Everyone send in their promos, can do consignment, or payment upfront. Punk, HC, Ska, thrash, etc. Write for list. Send stuff to: P.O. Box 243, Winnetka, IL 60093.

NUCLEAR WINTER #2 out now! 8 Bark, Capitol Punishment, Blanks 77, Velcro Soul, The Hidden, The Fiendz, Social Outcast, Articles, reviews, news, band reports, columns, and all that great Punk fare. 64 fucking pages!! $3 ppd. #1 is $2 ppd with the Undead, the Vindictives, Resist, Engage, lots more, 48 pages. #3 out soon. Nuclear Winter Fanzine, P.O. Box 243, Winnetka, IL 60093.

23 YEAR OLD Bi Punk Male looking for people to hang with write to, etc. in the Bay Area - still I like pen pals, so even out of the area is cool. Gay, straight whatever. I'm into walking about and talking, seeing bands: Fugazi, Cockpit, Spitboy, Jawbox, Fuel, Pinhead Gunpowder, and much, much more. Please write to: Sean, 362 N. 11th St., San Jose, CA 95112. Save me from isolation!

YOU'VE PROBABLY NEVER heard of the Fighters, so it would be pointless to blow a bunch of money on a big ad, right? Anyway, we've just put out our first 7" called Give 'Em The Business. It's a 4-song EP, so if you've got $3 and want a neat record, try it! Rocco Records, 2427 So. 58th Ct., Cicero, IL 60650.

OCCULT PHOTOGRAPHER. Nicholas Syracuse presents his 1993 collection of infamous dark/ occult images. Send for free catalog of these original, limited edition prints. Love and Terror Photography. PO Box 25913, Alexandria, VA 22313.

DR. CRAZY MIKE - Self professed do-gooder and counsellor of young girls? Bukowskies answer to Dr. Ruth? 22 yr. old Canadian-skinhead lost in the Czech lands. Into vegetarianism, boxing straightedge, Ayn Rand, and deciding your future. Grab a pen and search your soul. You can trust crazy Mike. We all love crazy Mike. Join the crazy Mike fan club today! Dr. Crazy Mike, Prague 4 KRC Ruzinovska 1159/4 14200 Czech Republic/ weird photo gets weird photo.

CLASSIFIEDS

WANTED: Mummies "That Girl" 7" and rare/ colored wax 7"s, Pavement "Slay Tracks" 7", Nervous Eaters "Just Head" 7", Madder Rose "Headstrong" 7", Huggy Bear "February Fourteenth" 7", Luna "Egg Nog" 7" and many other similar items. Also original sixties garage/ beat singles. Write to: Stephen, 202 Carnmoney Road, Newtownabbey, County Antrim, BT36 6JX, Northern Ireland, UK.

FAMOUS HARDCORE OF PUNKLAND zines #3 Psycho #4 Negative Approach #5 Sons of Ishmael #6 Impulse Manslaughter #7 Agnostic Front. $1 each postpaid. (Outside US/ Canada add $2 airmail). Craig Hill, POB 987, San Carlos, CA 94070. Cash only.

FAILURE FACE 6 song 7", $3 US, $4 foreign. Burrito Records, 3421 SE Micanopy Ter, Stuart, FL 34997.

RORSCHACH "Remain Sedate" t-shirts, XL only $6 US $8 foreign, Bob, 3421 SE Micanopy Ter, Stuart, FL 34997.

THE HERETIC FROM LIMA fights back...impenitent individualist, iconoclast, self-destructive, self-isolated, anti-authoritarian mortal seeks penfriends. I hate the sun I love the moon. Living in a never ending nightmare...no up and no above. Actually 23 and working in a squat. Into Dead Can Dance, Snuff, DRI, Bad Religion, Disorder...Rafael, Munkegata, 7, 0656 Oslo, Norway.

LOOKING FOR QUEER PUNX in Southern California. Yeah, I know you're out there, closeted or not. If you're a queer into the Dead Kennedys, Damned, Ramones, etc., and feel isolated from both the modern punk scene and the "gay lifestyle", write me; I know I'm not alone. This is for real. Send gags, hate mail and even genuine responses to: Brad, PO Box 415, Upland, CA 91785-0415.

ATTENTION! I'M STARTING a distro. in conjunction with my label. Please send stuff for consideration. Will trade my releases for yours. No racist, sexist, nationalist or homophobic stuff. Include lyrics with all submissions. No ripoffs! Struggle Records, 34 Benton Court #B, SI, NY 10306.

ART REVOLUTIONARY'S handbook. Outline for a complete and total revolution in the arts: music, art, film, writing, etc. Taken from the monthly "Musea". 30 pages, illustrated, $5 ppd. (Free copy of "Musea" with every order). Send check to Tom Hendricks, 4000 Hawthorne #5, Dallas, TX 75219-2223

WITHIN EVERYTHING are small corners untouched by the corruption of man and his wickedry. It is inside these where worlds of mystery abound and realities are created and explored. I'm a white male, 37, youthful in soul and hungry for the quest. I seek a lady for this dance of the pen. Michael Howard, POB 8200-50788, Florence, AZ 85232

HELP! I'M LOOKING for material from Christ on a Crutch, Outo, Zyklon-B, Disarm, Atoxxxico, Subvert, Stikky, Candlemass, Znowhite, Glycine Max, The Plague (Il.), Citizens Arrest, and Life Sentence. If someone has any format of these and wants to sell 'em or record 'em for me, please, write to: Jamie Keefer, 13931 White Oak Ridge, Hancock, Maryland, 21750. Thanx.

GG ALLIN RECORD AUCTION: "Freaks..." original press, "Always Is..." 2nd press, "Boozin + Pranks" original press. Bid on all or one. Highest bids a month from this issue gets 'em. GG Records, 291 Butternut Ln., Berea, OH 44017.

QUICKSAND WHO? Quicksand was originally named Moondog! Demos on a 7", red vinyl. $4 ppd. Moondog, 2820 Delavan Drive, Dayton, OH 45459.

SERIOUS COLLECTORS: I'M STARTING a store for collectors of punk, hardcore, new wave and oi from 1975-1985 at 90 9th Street, San Francisco, CA 94103. (415) 626-3867. Buy, sell, trade. Looking for European punk esp. 12 to 12, 7 days a week.

HELP ME! I GOT STUCK with 100 copies of the Moondog "Demos" on a 7". I need to get rid of them. They're $4 ppd. Moondog, 2820 Delavan Drive, Dayton, OH 45459.

PHALLACY "AGAINST IT" EP...pissed off, energetic NYHC! Available now! 3 songs, 3 bucks ppd. Struggle Records, 34 Benton Court #B, SI, NY 10306.

ONCE IS ENOUGH...a collaboration of 1x zines. Interested? Send article/graphic to be reprinted or zine (all credit to artist) and we'll send you a complimentary copy. Just like that!!! To: O.I.E/ 653 Galtier APT.104/ St.Paul, MN 55103Patch~s $3.50 each Post-Paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 Each patch to: Jeff Hill 1186 S. Diamond Bar Blvd. #106, Diamond Bar CA 91765 (714) 449-3229 Call or write for your free, complete catalog.

PATCHES $3.50 EACH Post-Paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 Each patch to: Jeff Hill 1186 S. Diamond Bar Blvd. #106, Diamond Bar CA 91765 (714) 449-3229 Call or write for your free, complete catalog.

STICKERS $1.00 EACH post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $1.00 Each Sticker to: Jeff 1186 S. Diamond Bar Blvd. #106, Diamond Bar CA 91765 (714) 449-3229 Call or write for your free, complete catalog.

PLEASE CHECK OUT our list of stuff, mostly 7"s, some "fanclub" stuff, as well as other indie bands. Just drop us a line and our list will get out to you. New: Couch Potatoes 7" UK ltd 500 $4/ DOA White Noise 7" $9/ Ramones Live Fast and Punk 7" $9/ Judge WNYU 7" $9/ Germs What God Means 7" $7/ Misfits/Septic Death 7" $7/ please add $1 post. for up to 4 7"s/ make payable to E. Kwan not Andorra Records/ PO Box 3021/ Montebllo, CA 90640. Foreign, write first.

T-SHIRTS $13.50 EACH shirt Post-Paid to: Jeff Hill 1186 S. Diamond Bar Blvd. #106, Diamond Bar CA 91765 (714) 449-3229 Call or write for your free, complete catalog. Official Hooligan, Maltese Cross, Dr. Marthens. Blitz, 2-Tone If you don't Dance, Dance Craze, Specials Skank, Last Resort, Too Muck Pressure, Skank Lic To Ska, Toasters, Crass, Sex Pistols, Anarchy, OpIV, Black Flag.

ATTENTION ALL FANZINES!!! Social Retardance Records plans to release several intense AZ punk records in the near future. We need a bigger promo list!!! Send 2 different issues for consideration. Please include info on circulation, ad rates, and preference of formats (tapes ?).If considered, an Ernie's Rubber Duckie 7" is on the way. POB 25666 Tempe AZ 85285-5666.

ATTENTION ALL RADIO PROGRAMS!!!! Social Retardance Records plans to release several records of Arizona punk rock. We need a bigger promo list!!! Send a tape copy of your punk/underground show with info inluding preference of formats (tapes ?). If considered, the Ernie's Rubber Duckie 7" is on the way. POB 25666 Tempe AZ 85285-5666.

MEMBERS OF POSITIVE FORCE D.C. are setting up a zine to create a listing of DIY organizations across the country. If interested please send us a brief description of you group (and a picture of yourselves if you want), $1.00 and a stamp (for your copy) to: John Gurr (west) /1910 Grove Street / Boulder, CO 80302 or Allison Chang (east) / 7428 Oskaloosa Drive, Derwood, MD 20855.

RUINS CAFE #4 is out: interviews w/Couch Potatoes (UK), Mr. Bill's Temper, Glow Spookies, dozens of pen pal ads, reviews, a long story, poetry, this ish is the best so far, better and larger than before, neat layout. Our pen pal ads are Free: just send your name, address, list of bands (optional, up to 15), and comments (up to 100 words) to: Ruins Cafe, PO Box 3162, Montebello, CA 90640. Please make whatever payable to E. Kwan. For a copy of the zine, please send $2.00 ppd. in US or stamps equivalent, $4.00 World (or 8 IRCs)/Canada: $3.00 (or 6 IRCs). Due to printing/post costs and a larger issue, 48+ pages, please note price change, thanx for your help in covering costs. Cheap layout ad rates, desperately needed adverts, please write. Everyone w/a penpal ad, thanx, it's in this issue.

NECESITO MUSICA DE IDIOMA espanol/ portuguese para radio programa, estilos hardcore punk, thrash, ska, techno. Manda lista para intercambio de cassettes. En venta; LPs de Los Violadores (Argentina). Radio Ruido / Jeff Wilson, Hampshire College Box 1677, Amherst, MA 01002, USA.

I BELIEVE IN SATAN. Looking for pals into GG Allin, Skinny Puppy, The Dwarves, GWAR, Upside Down Cross and Slayer. Also into the occult, B-movie horror flicks, and kinky sex. Serious inquiries only! Write Maria Vasquez, 12667 Meadowbrook Ln., Poway, CA 92064. No bigots!

"DAVE GILCHRIST" from Innisfail Alberta owes me $100 for records I sent him. Do you know how I can get a hold of this guy? Trent Reeve, 24 Guelph St., Kitchener, Ontario, Canada, N2H 5WG.

CLASSIFIEDS

I'M GOING HOMO!! Going homo is a queerzine for homo dudes (punx, anarchists, etc.) into non-mainstream gay culture. Please send short stories, essays, comix, rants, b&w art, and original funky photos to: Stephen Dedalus/G.H., P.O. Box 3403, Tucson, AZ, 85722. Issue #1 is out now! Send me two 29¢ stamps and get yours today!

RECORDS FOR SALE! Over 200 albums and over 200 EP's, most selling for $4-$8. Please send 2 stamps (Canadian or American) or an I.R.C. to: Trent Reeve, 24 Guelph St., Kitchener, Ontario, Canada, N2H 5WG. Over 35 satisfied customers served!

BAD POOTS fanzine needs contributions for the first issue. All hardcore/ punk bands and zines send shit for review, free issue guaranteed. The zine should come with a split 7" with Quadiliacha and Johnny Deeper. Send ads too. Write to: Will Greene, 7236 Thornhill Ln., ATL, GA 30328.

HAVE YOU EVER WANTED to learn about pagan religion? I'm the person you want to talk to. I've been learning a lot lately and would like to share my thoughts. Learn more about this ever growing and largely misunderstoo religion. Serious inquiries only! Maria Vasquez, 12337 Meadowbrook Ln., Poway, CA 92064.

DOES ANYONE KNOW what happened to Steven Gardiner (Sten Asassination)? This friend of mine said he related to G.G. Allin as Charles Manson did the Beatles and said he would follow G.G. Allin to Hell (in MRR). I am starting to believe he's no long with us. Anyone who knew him please get in touch! J.R.: PO Box 840, Marshfield, MA 02050.

RARE 80'S PUNK! Over 300 LP's and 7"s of early to late 80's punk, hardcore, and reggae up for sale. All vinyl is in very good condition. LP's start at $6 ppd., 7"s start at $4 ppd. Entire collection $2,500. Also available: live Dag Nasty, Rites of Spring, all Agent 86 releases, DC comp., more. Send SASE (that's self addressed stamped envelope) to: Playhouse Mailorder, PO Box 166, Eugene, OR 97440

MONTY PYTHON ZINE out now! Mr. Pither is pleased. $1.75 in USA. 75¢ + 86¢ stamp in Canada. $2.75 everywhere else. Loads of Python & Python-like stuff. Write Sive Moffat, 3555 Don Mills Rd., Unit 6-129, Willowdale, ON, M2H 2N3, Canada.

G.G. ALLIN, AMERICAN HERO. B. 1956-D. 1993. Classic Richard Kern photo. Last known sitting. Now on t-shirt (black). L, XL, $13.00 ppd. ($17.00 Foreign). $1.00 or home porno pix gets you infamous Empire of the Damned catalog. Checks and money orders out to Empire of the Damned, PO Box 20360, NY NY 10009.

DUM DE DUM. sXe, veggie, silly girl wants mail to fill her boyfriend's box. Into Monty Python, Infest, Struggle type bands, Peanuts, sheep, E.O.W., films, Born Against, satire... Also need books/ info on vegan nutrition. Siue, 3555 Don Mills Rd, Unit 6-129, Willowdale, ON, M2H 3N3.

BLOODLINE "KRISHNA CAN Suck It!" 7" wanted. Will pay money or trade. Contact me now! Dean, 1417 Chesterton Lane, Madison, WI 53701.

BANDS, HELP!! I'm a recording intern looking for bands to record at great pro studio in Indianapolis. I'm into Punk/ hardcore/ indie music. The studio is cheap and I work for free. Call Me!! Jeff the Intern (317)842 4955.

HYPOGLYCEMIA! There are zines about coffee, sex, drag racing, The Bradys...Why shouldn't I do one about my blood sugar levels? Fledgling zine seeks submissions (stories, articles, comics) by, for, and about people with hypoglycemia, hyperglycemia, and diabetes. Are your hands always shakey? Do you have to eat every three hours? Write! Punk Pancreas / P.O. Box 2244 / Olympia, WA 98507

"NOWADAYS PEOPLE know the price of everything and the value of nothing." - Oscar Wilde. None Dare To Call It A Zine issue one. Interviews with the Goats, Ian Mckaye, Chris Toliver, Rust, and Chris Hall. The starving artist, tunnel vision, consumerism...send $3.00 to Chris Gregorek / 229 N. Kenwood Ave. /Baltimore, MD 21224

"NOTHING IS MORE frightening than ignorance in action." None Dare To Call It A Zine issue one. Interviews with the Goats, Ian Mckaye, Chris Toliver, Rust, and Chris Hall. The starving artist, tunnel vision, consumerism...send $3.00 to Chris Gregorek / 229 N. Kenwood Ave. / Baltimore, MD 21224

I NEED PEN PALS. I'm a 13 year old punk into Social Distortion, Youth Brigade, Filth, Screeching Weasel, GG Allin, Ramones, and Blanks 77. Everyone send stuff for my zine. Bands send tapes for comp. Send stuff to: Matt, 245 17 Ave. NE, St. Petersburg, FL 33704

HONEYWELL - 7" out now. It's really good. trust me. In the works, Julia 7". $3 U.S./ $4 CAN* Mex/%5 Europe/$6 World PPD-Sellout Records, POB 178009, San Diego, CA 92177-8009. With a little love, anything is possible. Be positive. Check or M.O. payable to: Derek Passerotti.

FOR SALE/TRADE Japanese hardcore: Deadless Muss - I will 7" (15), 5 years LP (25), Vulgarity Kids - 8 in flexi (15), Deadline - flexi 7 in (15). Chicken Bowels - 7" (15). Send trade list if interested. John Abram. 346 N. La Jolla Ave., Los Angeles, CA 90048 (213) 658-5166

19 YEAR OLD KID starting school this fall in Eugene, Oregon. Looking for correspondence around Oregon and anywhere else. Into Rorschach, ABC Diabolo, Heroin, etc. Please get in touch. Steinur, 25 West Highland Dr., Seattle, WA 98119

JUST OUT! The new issue of (Almost) Nothing But Record Reviews with a free cassette of a radio sex interview. Plus "Attack of the Killer Bisexuals," video, record & tape reviews galore. $2 from NBRR, PO Box 137-M, Prince Street Station, New York NY 10012.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others—all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

LOOKING FOR people into the Luna Chicks, NoFX, GBH, V.H. of Karen Black, Muffs, 7 Year Bitch, into trading, flyers, photos, tapes, etc. Also looking for any Terror Train, Borax, Dwarves stuff. Billy W / PO box 39158 / Balto, MD 21212

SAMPLE PRANK CALL 'ZINE $1 & self addressed stamped envelope. Attn: Cooter / P.O. Box 8093 / Bloomington, IN 47407-8093

16 YR. OLD sXe skating loser. Living in shithole needs correspondance with punk types. Like ska, punk, hardcore, rupaul, and masturbation. Will write back. Girls please write. Eugene / 524 Mill Rd. / Goldsboro, NC 27534. Sarah Michaels sucks!!

16 YR. OLD hardcore punk living in shit town seeks others. Prefer girls. No racists or homophobics. Gauranteed to write back. Send all hate mail, love letters, and sperm samples to: Nuke / 362 St. John Church Rd. / Goldsboro, NC 27534

SUCK MY CUNT- Male lesbian seeks dorky punks, flaming homos and circus freaks for pen pals. I'm into the Dwarves, David Letterman, Nell Carter, GG, Screaching Weasel, Dayglo Abortions, giving blow jobs, Bad Religion, Fiends, Descendants, Monty Python, Richard Brautigan, Creamers, your mothers underwear drawer, etc...Write: Rich Bitch / 4959 Frontenac Road / Trumansburg, NY 14886

TOXIC FLYER FANZINE issue #8 out now with Chaos UK / Poor Excuse loads of photos and reviews 32 pages, only $2.00 ppd. Also issue #7 with Summers Eve and V.H. of Karen Black only $1.50 ppd. Send scene and band reports for next issue, also classifieds & ads are free. TFFZ / p.o. box 39158 / Balto, MD 21212

I NEED MONEY!! Selling off me record collection. Accused, Chrome, God Bullies, Halo, Nirvana, Pain Teens, Surgery, Tar + many more. Send self addressed stamped envelope for giant list. Will Paryear II, PO Box 4200, Corpus Christi, TX 78469.

MAKING PLURAL RAIN- I woke up today and rolled over to find an empty bed. Maybe I was supposed to be alone and being together was only an illusion. But none of my dreams ever left me with a kiss. T.E. Lutzenberger

SHELF LIFE zine has moved. Our new address is: P.O. Box 91260, Santa Barbara, CA 93190-1260. Please write us if you didn't get a response and sorry for any delays. I lost some addresses in the move.

PUNK RECORD BLOWOUT!! From 2 bucks up! Liquidadint my entire collection of vinyl for low, low prices! Also videos, tapes, zines & more. send stamp for list to: E.T., 4228 Whitsett #101, Studio City, CA 91604 or call 818-509-9012.

FOR SALE: Three's Company 7" (Simple Machines/Merge/Leopard Gecko). Very rare tour single from the summer, 1990 tour of the same name. One song each from Superchunk, Seaweed, and Geek (pre-Tsunami). Several copies available at $15 each US ($17 each outside US). Checks payable to Chris Albee. Land Speed, P.O. box 9232, Chapel Hill, NC, 27515-9232.

TAPE CLASSIFIEDS

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REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

YUCKYBUS WRECKIDZ wants Punk/HC/Funk/Ska/Reggae bands for compilation tapes, records, and for recording/distribution. Bands please send your demo, garage recording, 7", promo. stuff, etc. 100% guaranteed response to bands forwarding material. Send to: YuCkYbUs WrEcKiDz, 8321 Loma Terrace, El Paso, TX 79907. We book shows too!

VIDEOS: Body Count, Buzzcocks, Carter, Clash, Cramps, Cult, Cure, F.N.M. Hanoi, Jam, J.A.M.C., Manic Street Preachers, Ministry, Mortrissey, Motorhead, Mudhoney, Neds, N.I.N., Nirvana, Pearl Jam, P.W.E.I., P.I.L., Ramones, R.H.C.P., Rollins, Sputnick, Siouxsie, Smiths, Social Distortion, Sonic Youth, Stranglers, Suede, The The, Thunders, U.K. Subs, X.T.C., many more. Hundreds of European shows. SASE: David, 405 W. Washington St., #106, San Diego, CA 92103.

GG ALLIN, Detroit, 6/6/9~, one of his last shows ever. High quality audio cassette available for trade only, send list. Also Stink Face Zine #1 (with GG interview) and #3 (GG live show review; great photos), $1.50 each ppd. Write to: The Cotlod Squad, 14610 Borgman, Oak Park, MI, 48237. The Snakeman lives on!

70's PUNK VIDEO - THE BLANK GENERATION rare 1976 B&W film. Ramones, Blondie, Dolls, Heartbreakers, Wayne, P~tti, others! plus: Impact! British tv 1978 GenX, Damned, Adverts, 80 min. TDK-EHG $20 money order J. Russo 136 E. Main #33 Bloomsburg, PA 17815

PUNK. GRUNGE, GRRRLS Metal, Unclassifiables... We want to buy your videos of you butt naked and ge~ting off by yourself or with friends any way you like it. Pays $60 for each genuine, start to finish orgasm taped. Up to $600. Be Wild and Real! Prompt response promised. Send VHS/8mm tapes to: MacLean Jameson, PO Box 191544, San Francisco, CA 94119

FREE! SEVERED LIPS Recordings is offering you free booklet & cassette featuring such fab rockers (?) as DIsco Missile, Gerbil Church, Peter Paradise & the Boogie Machine and more! (be snappy) send to: Severed Lips Recordings,15 Catherine Ct. Ringwood, NJ 07456

VIDEO: Beat Happening, Bullet Lavolta, Citizen Fish, Clutch,Cocteau Twins, Cows, Crucial Youth, Digable Planets, DOA, Dwarves, Flaming Lips, Godflesh, Government Issue, Jawbox, J.S.B.E., Killdozer, Les Thugs, Lubricated Goat, Lungfish, MDC, Meatmen, Negative Approach, NoMeansNo, Poison Idea, Rites of Spring, Scream '93, Seaweed, Television, Verbal Assault, White Zombies & Others. Send Large SASE to: Joe Hunter, P.O. Box Dallas, TX 75229. If you film, get in touch!

CUPID CAR CLUB - Looking for video and audio (but preferably video) from their tour. Can you help? Joe Hunter, P.O. Box 59132, Dallas, TX 75229. Also looking for the following video: Rocket from the Crypt, Boredoms, Five-Eight (Incredible!), and Shudder to Think.

BANDS! SEND DEMOS FOR COMP. All kinds of music. The more diverse the better. bands will receive copies. Keep D.I.Y. alive! Send stuff to: Shazam!, 1043 E. Gorham, Madison, WI 53703 USA.

THE UNDERTOAD - dreamy, relentless, psychedelic, punk. Cassette only, send $5 ppd to David Defoe, 505 S. Bevely Drive, Suite 831, Beverly Hills, CA 90212. Will trade with other bands for their tape.

COMPILATION TAPE the World in Punks vol. 2. 60 min. with Chokehold, General Fools, Hates, Fracas, Sons of Ishmael, Misled Guys, Lumpin Proletariat, Decision Final, Propagandhi, Liquid Family, Basso Bo, J.B.S., Hux Flux. $3 ppd. Bands interest for next one send your stuff. Sylvain Rochette, P.O. Box 78055, Grandview Po, 2606 Commercial Dr., Vancouver, B.C., V5N 5W1, Canada.

G.G. ALLIN'S LAST interview on VHS and audio. Video $12.00. Audio $5.00 Send SASE to Dumb Art, 7918 Willemette, Houston, TX 77049.

VIDEOS FOR TRADE - Hoover, Gauge, Seaweed, Sunspring, Jawbreaker, Jawbox, Samiam, etc. Desperately looking for - Gauge (tour), John Henry West (esp. in Omaha), Tsunami, Antioch Arrow, High Back Chairs, Jawbreaker 93. Robert T. Nanna, 1025 S. Fairview Ave., Lombard, IL 60148.

VIDEOS!!! Agnostic Front, Sick of It All, Nausea, Wrecking Crew, Slapshot, Burn, Crawlpappy, Cromags, Born Against, Coffin Break, Jawbox, Into Another, Underdog, Leeway, Killing Time, 7 Seconds, Quicksand, Gorilla Bisquits, Sheer Terror, Murphy's Law, Rest In Pieces, Said and Done, Carry Nation, Samiam, 100's more! 2 Stamps or $1 for Big-All list to: Jay, P.O. Box 562, Mundelein, IL 60060.

VIDEOS!!! Distorted Pony, Tar, Surgery, Pain Teens, Antiseen, GG, John Spencer, Boss Hog, Melvins, Oxbow, CopShootCop, King Carcass, Unsane, Oiler, Babes in Toyland, Laughing Hyenas, Mule, Helmet, Clawhammer, Swans,Cows, Alice Donut, Jesus Lizard, Rapeman, Killdozer, Railroad Jerk, Green Magnet School, 100's more! 2 Stamps or $1 for Big-All list to: Jay, P.O. Box 562, Mundelein, IL 60060.

VIDEOS!!! Lunachicks, Nirvana, Seaweed, Unrest, Bad Brains, Dwarves, Janes addiction, Die Kreuzen, Pear Jam, Sonic Youth, Bunglempumpkins, Pumpkins, Cave, Rollins, Peppers, NIN, Operation Ivy, Tool, Urge Overkill, Skinny Puppy, Napalm Death, Godflesh, Superchunk, Fear, Social Distortion, Neurosis, Beastie Boys,Valentine, Dinosaur, Suicidal, 100's more! 2 Stamps or $1 for Big-All list to: Jay, P.O. Box 562, Mundelein, IL 60060.

YOU SICK OF THIS STUFF they call punk rock! Well That's Punk have some tapes that are all so punk rock that you'll shit your pants! All good old classic punk from early 80's from all over this fuckin planet! Send 2-29¢ stamps or a trade for a sample of this thing called punk! That's Punk, P.O. Box 7051, Jupiter, FL 33468-7031.

SKA VIDEO - English Beat Vidosounds 1980, Rockpalast 1981, Various UK TV 90 min. ex. quality. Also, Dance Craze Film 90 min. $20 each TDK-EHG money order. J. Russo, 136 E. Main #33, Bloomsburg, PA 17815. SASE for video catalog.

PERVERSE/OBSCURE VHS CLIPS for VHS compilation needed. UFO's, Satanic, sexual, the esoteric, the evolved, the evil, or exploitive, or anything depicting illegal, immoral or inhumane activity. Non-copyrightable matter prefered. If you retain rights, cool. Inquiries/submissions get detail/product. Johnno of Psychoriot/Utjsen Recordings/Sound, Rt. 7 Bx 169, Waynesworld, MO 65583 or c/o LMC, 3100, 1730 Steffins, Houston, TX 77043. Motivate!

VIDEO—PSYCHEDELIC GLUE SNIFFIN' HILLBILLIES—35 minutes of indescribable hallucinatory head warpin'!! Whalin' soundtrack by Helio Creed and Charles Manson!! A must have for collectors of cool stuff!! Check or MO to: Face Attack Films, PO Box 16434, Baltimore, MD 21217.

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CANADIAN CHAOSMONGERS: Need reliable contacts for Voivod shows (w/Rush Tour '90)-Quebec City, s.13.90/ Montreal 5.14.90/Toronto 5.16-17th. "Angel Rat" shows too. Huge Voivod tape list. No BS rip-offs! Send lists: Necro Joe c/o The Asylum, 3115 Overcross Drive, Houston, TX 77045-3648.

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NEED VOIVOD EUROPEAN '93 tour shows: Marquee, London, UK 6/12/93 & Purple Haze Club, Quebec '93/ Stickers/posters, too. Huge list for trade/sell. No fuckin' rip-offs! Send lists: Necro Joe, 3115 Overcross Drive, Houston, TX 77045.

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KILLING JOKE/SIOUXSIE LIVE & demos wanted. Voivod "Killing Tech," "Dim. Matross," "Angel Rat" & "Outer Limits" demos/live only!! Coroner live 91-92. Only write if ya got shit! Nor rip-offs. Send lists: Necro Joe, 3115 Overcross Drive, Houston, TX 77045.

VIDEO- PSYCHEDELIC GLUE Sniffin' Hillbillies- 35 minutes of indescribable hallucinatory head warpin'!!' Whalin' soundtrack by Helios Creed and Charles Manson!! A must have for collectors of cool stuff!! $17.00 ppd. Check or MO to: Face Attack Films, PO Box 16434, Baltimore, MD 21217.

JANE'S ADDICTION video last show ever Hawaii 9-26-91 Perry naked shot onstage Excellent quality 65 mins Send $20.00 Cash or Money Orders to : Dan POB 8421 Phila, PA 19101.

VIDEO TRADERS UNITE: I have Alice Donut/ Artless/ Biafra/ NOFX/ Screeching Weasel/ Karen Black/ NoMeansNo/ Green Day/ Bad Religion/ Mummies/ Mr. Bungle/ Zorn/ Op Ivy/ Mudhoney/ SNFU/ Crucifucks/ Skankin Pickle and lots more. I want: A.P.P.L.E./ Crass/ Alice Donut/ Bongwater/ Karen Finley/ Ginsber/ Burroughs/ Citizen Fish/ Kramer/ NOFX at ABC No RIO spring of 92, send me your lists. AVR, Box H, Sunset Dr., Shenorock, NY 10587.

GILMAN ST.: Does anybody video tape shows at Gilman? I'm looking for : Citizen Fish, Econochrist, Rancid, all who played Gilman in May of 93. Anthony Rigano, Box H, Sunset Dr, Shenorock, NY 10587. Also want Alice Donut, Paxston Quiggly... Anything.

BEASTIE BOYS and Cypress Hill Video live in California 1992 Excellent Quality total time 120 min Send $20.00 Cash or Money Orders to: Dan, PO Box 8421, Phila, PA 19101

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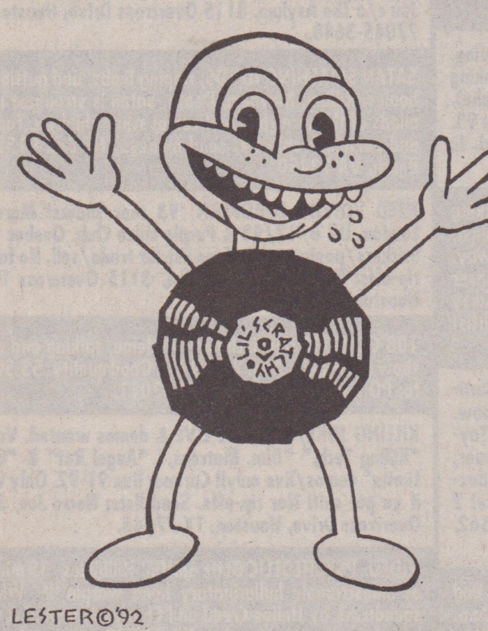

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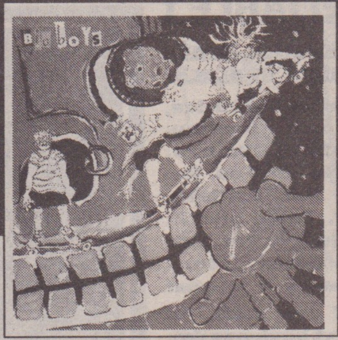

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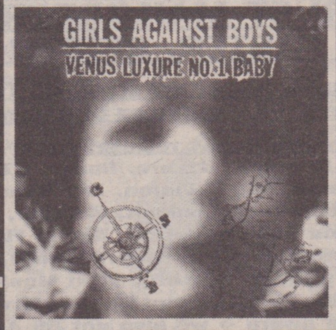

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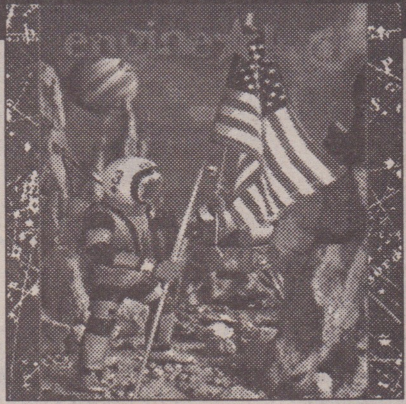

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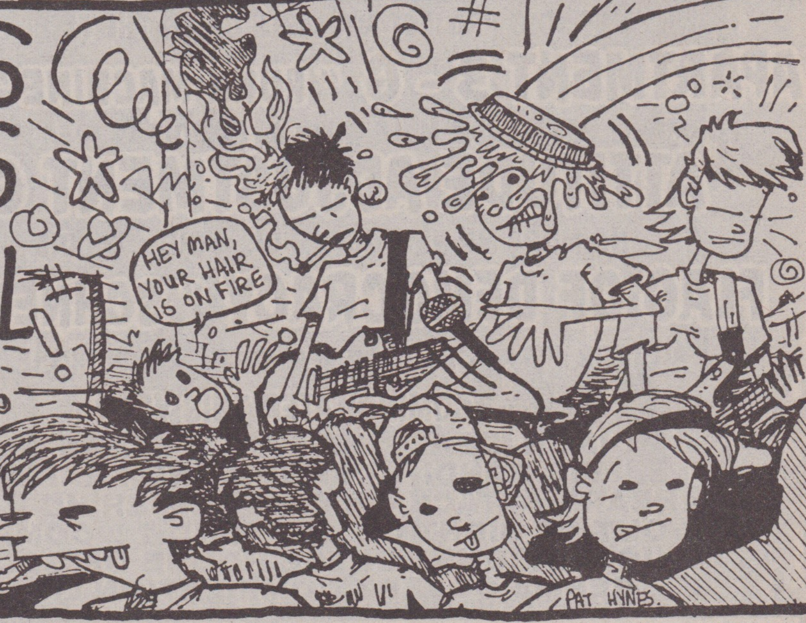

HEY READ THIS!!!! **1.** A. Zippo # 17 is out now and available from us for $1ppd. **2.** We have got Tilt shirts with the cover of the "Playcell" LP/CD/CASS on them. **3.** We do not sell Cometbus magazine any more. We do not have back issues either. So, please do not order it from us. **4.** Also, we ran out of Quit Talkin' Claude T-shirts in X-L size. We still have Larges though. **5.** Potato Men demos are available $2ppd. from us.
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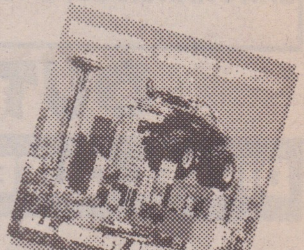

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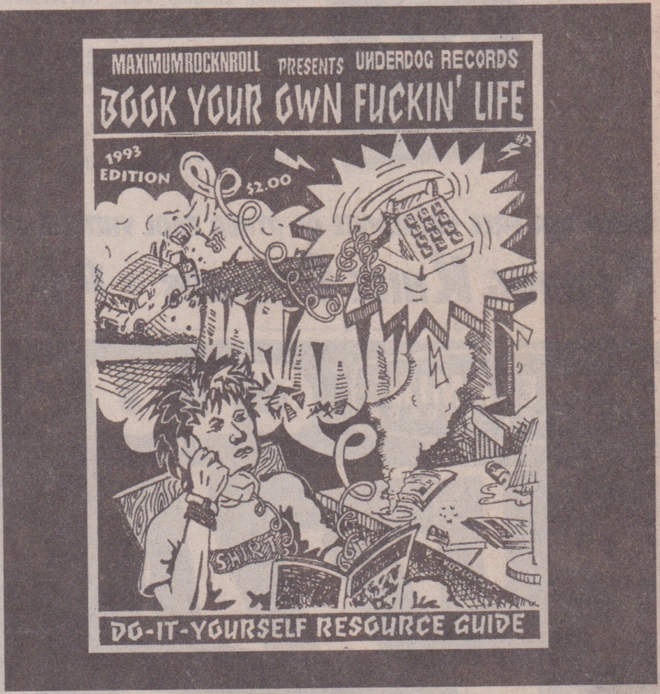

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